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George Inness
By Eugene V. Brewster

World War Monuments

Flaxman's Drawings
By Petronius Arbiter

The Art of Persia
By Ananda K. Coomaraswamy

The French Periods
By Raoul Heittex

The Academy Winter Exhibition

Our Grandmother's China

The Furniture of William & Mary and Queen Anne

Oriental Rugs

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8 East 57th Street, New York

Juanita River near Harrisburg—By George Inness, 1856

In the Adirondacks—By George Inness, 1862

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Late Morning, Hudson River—By George Inness, Early Period, 1848

GEORGE INNESS, THE POET-PAINTER

By EUGENE V. BREWSTER

Illustrations by courtesy of Mr. George H. Ainslie

THE almost fabulous prices paid for Inness paintings in recent years has caused many to wonder *Why?* Some critics have gone so far as to say that very few of the Inness works would now be accepted by the juries in our principal exhibitions, and others say that our more modern painters fall far short of equaling the delicacy of tone and the accuracy of depicting the moods of natures that made Inness world-famous.

While it is true that there is a certain power, strength and brilliancy in our modern paintings that is quite lacking in the works of Inness, yet, everyone must admit that there is a softness and poetic sentiment to the latter that is often lacking in the former.

However that may be, the name of Inness has become a household word, and the first ambition of every collector is to own an Inness. Why? Is it possible for anybody who is not a great man to paint a great picture? Is not art the result of an unfolding—of a desire to express what is within us? If so, how can we produce anything greater than ourselves? Inness was a good man, an interesting man and a great man. Were he not all of these, perhaps his name would now head the list of American landscape painters. He loved nature, he loved its Creator, and he loved to try to reproduce faithfully its manifestations with a reverence that was almost sublime.

He was born at Newburg, N. Y., May 1, 1825, son of a grocer. He was a delicate youth, and at fourteen, after trying storekeeping a while he took drawing lessons of a man named Barker, at Newark, N. J., whence his parents had moved. "I used often to wonder," he has since written, "If I should ever be able to do what he did." We next find him at work in a map engraver's in New York, where he remained for about a year. He then returned to Newark, made some sketches from nature, then became a student in the studio of Regis Gignoux in New York, and in a few months more we find him in a studio of his own. He sold one of his first landscapes, which contained some sheep to J. J. Mapes of New York for twenty-five dollars, and the Art Union soon became a good customer. Thus, the public seemed to be satisfied with the artist's work, but the artist himself was not. What made him dissatisfied was the perusal of some prints of European art which he came across. He observed in them the presence of a spirit which was totally lacking in his own work, and he took these prints with him out to Nature and tried to find what it was that produced the sentiment and poetry in the prints that he had missed. In 1847 he went to Europe to study art there and remained for fifteen months, then returned to America, but at that time there were many works of European artists coming to this country, and they so impressed young Inness that in 1850 he went to France, to continue his studies and remained there for a year. In 1860 we find him in Medford, Mass., where he painted some of his best

Perugia of the Valley—By George Inness, Italian Period, 1874

Springtime, Montclair—By George Inness, 1885

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pictures. His style then was rich and full in color, strong and impulsive. "I always felt," he said, "as if I had two opposing styles—one impetuous and eager, the other classic and elegant," so that, as his early biographers state, while some of his pictures were dashed off under an inspiration, others were painfully elaborated.

After four years in Medford, he moved to Eaglewood near Perth Amboy, New Jersey, where he became a student of theology which for seven years was almost his only reading. He then returned to New York, lived there for a year, went again to Rome, remained there and in Paris for four years—his pictures gradually assuming a studied style—came back to this country, sojourned a year in Boston, and then returned to New York. It seems that nearly every part of the world has claimed him at one time or another, and we know that he painted a great deal at Milton, New York, at Montclair, New Jersey, and, judging from the great variety of his work, a little everywhere else.

Every admirer of Inness has noted the wonderful texture of the grass in the foregrounds of his landscapes and the fulness and harmony of local color that are so true to Nature. These traits are characteristic of his landscapes. It may be interesting here to note his favorite process. First, he stained his white fresh canvas with Venetian red, but not enough to lose the sense of entire transparency. Then with a piece of charcoal he drew, more or less carefully, the outlines of the picture, afterwards confirming the outlines with a pencil, and put in a few of the prominent shadows with a little ivory black on a brush. His principal pigments were white, very little black, Antwerp blue, India red, and lemon chrome. He began anywhere on the canvas, and worked in mass from general to particulars, keeping his shadows thin and transparent, and allowing the red with which the canvas was stained to come through as part of the color. When the work was sufficiently dry, he added to his palette cobalt (for the sake of giving permanency to the blues), brown, and pink. The last steps were glazing, delicate painting, and scumbling, and the use of any additional pigments that were needed. Modern painters will probably look askance at George Inness's palette, because we now know that some of his colors were not of the best, neither for effect nor for permanency. I have it from no less a master than Gilbert Gaul, N.A., however, that his friend and tutor J. G. Brown used the lakes and chromes and that after forty years his paintings show no signs of fading. Mr. Gaul told me this himself a few days ago, when I saw him using Cremnitz white and the yellow chromes.

George Inness sometimes painted for fifteen hours in a single day, the length of time depending upon his physical condition, state of feeling, and the nature of the emotion to be expressed. He painted standing, whether the canvas was large or small. His keenest pleasure was at the beginning of a picture. As it progressed, the labor became harder and harder, and he often laid a canvas aside for another one. Sometimes he had as many as twenty canvases in hand simultaneously, working on four or five of them in a single day.

The poetry in Inness's pictures was perhaps due to the fact that his was a deeply religious nature. When painting, he always felt that there was a power behind him teaching what was truth and what was the significance of things. Let me here quote from his own lips: "The whole effort and aim of the true artist is to eschew whatever is individual, whatever is the influence of his own evil nature, of his own carnal lusts, and to acknowledge nothing but the inspiration that comes from truth and goodness, or the divine principles within him—nothing but the one personality, or God, who is the center of man and the source of all noble aspiration. For, just as it is impossible for him to personalize Nature on his canvas, so is it impossible for him to personalize himself. Like every other man, the artist is an individual representation of a personality, which is God. This personality is everywhere to be loved and reverenced; but the assumption of it to self is the creation in man of his own misery—the subjection of himself to insults, to distresses, to a general disagreement with all the conditions of his existence. By eschewing as belonging to himself, he learns to love and to reverence it as represented in truth and good everywhere. That truth and good are God, existing from beginning, one with the beginning, creating all things. I would not give a fig for art-ideas except as they represent what I perceive behind them; and I love to think most of what I, in common with all men, need most—the good of our practice in art of life. Rivers, streams, the rippling brook, the hillside, the sky, clouds, all things that we see, will convey the sentiment of the highest art if we are in the love of God and the desire of truth."

Now, the foregoing words are not copied from Mrs. Eddy's "Science of Health," nor are they a discourse by some theological high-brow. They are the exact words that flowed freely from the mouth of George Inness as he conversed with Walter Montgomery in 1888. Whether we believe in the Inness philosophy or not, whether it be true or false, whether he was misguided or inspired, the fact remains that George Inness was a deeply religious, devout, pious, thoughtful man; and as he loved his Creator and revered Him, so he loved His Creation, Nature, and painted it with a devotion and fidelity that few artists have equaled before him or since. It might be said, therefore, that George Inness was an inspired painter, and this statement does not necessarily assume that any

kind of religion is false or true. I wish to quote just once more from the poet-painter:

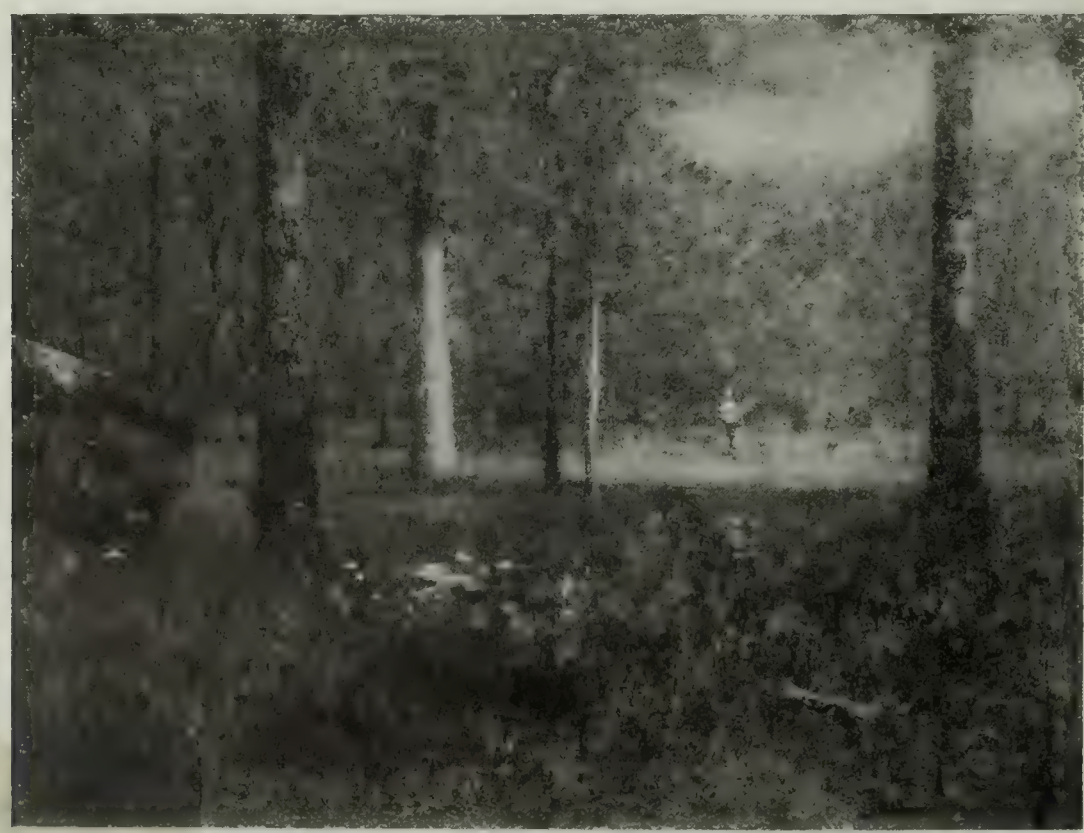
"The purpose of the painter is simply to reproduce in other minds the impression which a scene has made on him. A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, nor edify, but to awaken an emotion. This emotion may be one of love, of pity, of veneration, of hate, of pleasure, or of pain; but it must be a single emotion, if the work has unity, as every such work should have; but the true beauty of the work consists in the beauty of the sentiment or emotion which it inspires. Its real greatness consists in the quality and force of this emotion. Detail in the picture must be elaborated only enough fully to reproduce the impression that the artist wishes to reproduce. When more than this is done the effect is weakened or lost, and we see simply an array of external things. If a painter could unite Meissonier's careful reproduction of details with Corot's inspirational power he would be the very god of art. But Corot's art is higher than Meissonier's. Let Corot paint a rainbow, and his work reminds you of the poet's description. The rainbow is the spirit of the flowers. Let Meissonier paint a rainbow and his work reminds you of a definition in chemistry. The one is poetic truth, the other is scientific truth; the former is æsthetic, the latter is analytic."

This quotation from one of the conversations of George Inness before mentioned gives a fair insight into the poet-painter's mind, and again proves that he was a thinking man, indeed a philosopher.

His landscapes, like those of Blakelock, Wyant and J. Francis Murphy, have given a new aspect to Nature and we now see beauties in Nature that were not visible before. As Browning says:

> "We are made so that we love,
> First, when we see them painted, things we have passed
> Perhaps a thousand times, nor even cared to see."

He has opened our eyes to a new world and endowed us with a new sense. "He has made the desert to blossom as the rose," and has shown us that there are beauties in the lonely wood and even in the dismal swamp. Surely, he who can do this is a public benefactor for he has added to the sum-total of human blessings. I am not unmindful of the poetry in the paintings of Corot, Rousseau and Daubigny, whom Inness so admired, but there is no artist, living or dead, who has taught me to love Nature as has George Inness. He seems to have put in his art the idea that there is a suggestion of infinity in all Nature; and now, as we roam through the fields, or wander along the brookside or country roads, our eyes are opened to new beauties and our souls awakened to the sublimity of Nature. Thus, we have learned to love Nature more deeply and to hold in still greater reverence the great Creator of it all.



Autumn Woodlands—By George Inness, Last Period, 1890

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(2) Soldier Group at base of monument erected to General Chanzy at Le Mans, France. Base is surmounted by a statue of General Chanzy

WORLD-WAR MONUMENTS

WHEN we take a humorous view of life it is smile-provoking to contemplate people as they swing back and forth, like a town-clock pendulum, from one extreme to another. This must be a very ancient habit of mankind. For, 600 years B. C., Buddha already wrote his "Dhama Pada" or "Path of Virtue," the burden of which was and is: "Follow the Golden Mean!"; and, on a temple at Delphi, the Greeks had about the same time carved the Hellenic motto: "Meyden Agan!" —"nothing too much!" The French for ages have been saying: "Cherchez le juste milieu!"—"seek the just mean!" So that a man, thinking himself statesman enough to try to serve as a mentor to his fellows, should by all means teach people to follow the Golden Mean in all things instead of rushing to extremes, which always meet at the point of stupidity. But here come various individuals who, in editorials and elsewhere in the press, advocate the building of the monuments to our soldiers and to Victory, in the shape of structures mainly *utilitarian*—to serve as "Community Houses," etc., etc., and the discarding of purely architectural monuments, involving groups and statues in bronze and marble. And this because we have in this country some statues, even many, that are hideous, all of these writers forgetting that we have some magnificent monuments commemorating our Civil War heroes, though they are willing that such "useful buildings" should contain bronze tablets bearing the names of the dead!

That they should advocate a *combination* of serviceable buildings, but highly ornamented with expressive sculpture, in honor of our dead heroes, is conceivable and possible even if questionable. But to cry out for a purely utilitarian building *devoid* of triumphant sculpture—because many mistakes were made in the past in our soldier monuments, is truly "going some" in the direction of foolish extremes.

We are heartily in favor of the idea that every county-town of the country, from which even one soldier went to Europe to fight for the lofty ideals which surely were the power that nerved them to surprise the world at Cantigny, Château-Thierry, St. Mihiel, the Argonne and Sedan, should have a practical and servicable Community-House, in honor of their fellow citizens and soldiers, for their pleasure and use. But then, we claim that, in addition to this, a monument of a purely ideal character should be placed in front, or near, such utilitarian building to celebrate in *poetic* form, by means of symbolic statues, bas-reliefs and inscriptions, the story of their deeds. There should be absolutely nothing utilitarian about the soldier monuments. The intention, the spirit of such monuments should be absolutely poetic, even if the form is disappointing because of the halting skill or artistic awkwardness of the creators of the monu-

(1) Statue of Sergeant Bobillot, erected in Paris, France

ments. For even a bad monument with a poor granite statue, made by some "granite butcher," but pure and lofty in intention, is better than no monument at all.

Let the critics of our public statuary remember that during the entire Renaissance, from 1250-1550, there were produced scarcely half a dozen pieces of first-class public statuary in all Italy. And the number of great pieces of ideal statuary produced there during that time can be counted on the fingers and toes of a normal man. Moreover, many of the most mediocre public statues produced during the last generation have been set up in Paris and France, not to speak of England, Germany, Italy, etc. Do our critics expect great masterpieces in every monument erected—nearly always through "wild-cat" competitions, and for the lowest price possible—often ridiculously low—because of that very competition?

All this talk about an artist being morally bound to always do his best, no matter what his pay, is nonsense. He cannot sometimes do his best, even if he wishes to do so, unless he feels he is adequately paid. The amount of his pay usually acts as a stimulant or deterrent to extra effort.

Again, those critics are just the ones who talk the most about the paramount need, not of beauty, but of "individuality," in a work of art. But, when a sculptor puts up an "individual" monument, it will please one man and irritate another. It will please a few cranks, daffy on "individualism," but displease the vast majority of normal people who, by instinct, look, not for bewildering "individuality," but for *beauty*. True, it is almost impossible today to produce a beautiful work of art which will not recall, in some degree, some similar beautiful work. But, though it may recall it, it may yet be strictly original and have enough individuality to satisfy all men of intellect and true culture.

The fact is, a public monument should be as impersonal and unindividualistic as possible — as to manner of *surface* execution. Its originality and individuality should be confined mainly to its *composition*.

Our public can be assured that there are no more bad monuments in New York City—in proportion to the number erected—than there are in Paris. However, where the Parisians beat us badly is in the superior *placing* of their monuments. In this matter we are either ridiculously incompetent or indifferent.

Most of the bad statues in this country are put up by noble-intentioned but inexperienced monument-committees. Many of these think they know it all, or often do not care how poor the monument is, just so it be a monument—with inscriptions, the inscriptions and names on the bronze panels being the main matter with their members. Many of these committees are led astray by some member of the committee who, in league with the atrocious monument fabricators, cajole the remaining honest members of the committees to put up heaven-insulting piles of stone and bad bronze statuary, thus bringing ridicule upon themselves, their city and the dead heroes whom they wish to honor.

How can we remedy this?

First: Our very children should be taught in the school-books that, from a civic standpoint, a public monument is the holiest thing in any city. And, once up, the best care should be taken of it by the city. And the entire public should learn that erecting monuments to our heroes is the highest form of public worship, because free from all silly dogmas, and because expressive of our devotion to the highest ideals of personal conduct and public service. No man can do a more lofty civic act than to assist in putting up a public monument.

Therefore, it is short-sighted to say: "Oh, Emerson needs no public monument. His writings are his own monuments." While this is true, it is *we* who need it, as a means of expressing ourselves, to do which is the object of everything in nature, from a rosebush to the Creator. We should erect monuments to exalt those who have helped to advance civilization, in order to express our appreciation and gratitude, so as not only to exalt ourselves, but also to inspire each other to perhaps some day merit such a concrete manifestation of a people's gratitude such as is a public monument. Moreover, our children need these monuments to stimulate them

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to an exalting emulation of our heroes, everyone of whom is the holiest benefaction vouchsafed to a nation by the Creator. Therefore, there cannot be too many monuments—to those citizens who actually deserved them. There were more than 6,000 statues in Rome in the days of Nero.

Second: The public should know that the quality of the monuments produced in any country is affected adversely by the neglect of those put up in the past, because it is disheartening to a sculptor. The manner in which public monuments are neglected in this country, after they are erected, is not only scandalous but astonishing. One would suppose the practice of this post-monument indifference to our national heroes was borrowed from the unspeakable Turk, who puts up structures, places them in the hands of Allah, and then—allows them to rot and rot from lack of care. One would suppose the members of the average American monument committee, when the erection of a monument is finished, say to themselves: "There is your old monument. I suppose we had to follow the silly convention and give it to you, be you a real or a fake hero, but I am now through with the job. Ouf! Tata!" And then they forget the monument. Then it begins to become dirty, unkept and to degenerate into a shameful state. Perhaps someone with a feeling of civic pride orders it "repaired," which is done in a perfunctory manner, thus making the decay of the monument even more glaring.

Boston for years neglected the "Lincoln" monument, with its splendid bronze group, showing Lincoln emancipating the slaves, by Ball, one of our greatest sculptors—until it was a civic nuisance, as well as an insult to Lincoln. One would have thought Boston hated Lincoln and, for the purpose of showing its contempt, had this monument erected, then mutilated, then allowed it to fall into a state of sad decay, through deliberate indifference.

There had in fact been four vases about the group. These were abstracted by someone and, for ten years at least, the four pieces of rusty gas-pipes, fifteen inches long, which had held the vases in place, lifted their complaining rust and uncleanliness to heaven for a withering and shaming philippic against the Bostonians of our "modern Athens." We wonder whether those gas-pipe ends still point their accusing fingers at Boston's citizens, as if telling them: "You are a lot of fakers when you pretend to have Athenian refinement and culture!" For, in truth, this Lincoln monument is worthy of the finest possible pedestal and the most sumptuous surroundings and of the perpetual, reverent care of the few really cultured citizens who no doubt do live in Boston and who revere the memory of Lincoln.

Another case in point is the "Washington" equestrian statue, by H. K. Brown, here in New York, one of the six finest equestrian statues of the world. It stands on a pedestal of gray granite of a commonplace design; and, being unpolished—which no granite pedestal outside of a graveyard should be—it has become dirty, greasy and repellant, and belittles the great statue it supports, at least to all those who do not know its worth. Thus, New York is nearly as bad as Boston. And the rest of the cities of the country are as bad as, or worse, than the Metropolis. This state of affairs is a disgrace to our nation and a final proof that, while we do not lack heart, we do profoundly lack the sacred public culture of keeping ever clean and beautiful the graves, monuments and memorials of those heroes who labored, frequently suffered, and often died, that we might live and be happy. When will our people begin this sublimest of all civic cults—the cult of paying perpetual homage to our self-sacrificing dead?

Our own Art Commission is guilty of woeful neglect of our public monuments. The Commission will say: "We are not organized to keep in repair our monuments and have no money for such a purpose." This is but a reason why the whole Art Commission should be expanded in its activities, and money voted for that purpose.

Third: A public monument, like a beautiful woman, appears best in proper surroundings and settings. Therefore, before setting up a monument, a good site should be chosen for it.

Fourth: Should by an error a public monument erected by a private committee, turn out unsatis-

(3) Monument erected at Fiesole, Italy, showing Victor Emmanuel meeting Garibaldi on the field of battle

(4) Monument to Jules Anspach and the Anspach Square in Brussels

factory, and in ten years be found to be an irritation instead of a joy, the city should proceed, on recommendation of the Art Commission, to have a new one made by another sculptor more competent, and passed on—not this time by the same private committee which erected it, but by a larger public committee, backed up by the city Art Commission, and made up of at least twenty-five leading citizens, willing to give their time to see to it that the monument shall be first class—never mind about the expense, which cannot be exorbitant in any event.

Example: The "Lincoln" statue in Union Square is absurd. It is badly placed, faces north, which no portrait-statue should ever do, and was so badly modelled or cast that it leans backwards. All this aside from the fact that the statue is mediocre in composition and a depressing, untruthful, repellant effigy of Lincoln, representing him, not as a heroic, self-reliant chieftain who, in the construction of his head and face, recalls that of Cæsar, and who, like Cæsar, dominated his age with a confident and serene face, but shows him as a tear-filled, sad-souled rag of humanity, lugubriating on the shores of time—an object of pity instead of veneration.

It should be pulled down; and, if desired as a memorial of the fact that Brown, a great sculptor, could make a sad "fluke"—as this Lincoln of his—it should be put in some historical museum. But another statue of Lincoln, worthy of New York and of Lincoln, should be put up in some much finer place, and the space now occupied by this eye-sore "Lincoln" should be made free for traffic, or a beautiful fountain could be put in its place.

The new "Lincoln" statue should be procured by the city, a good price being paid for it. One hundred thousand dollars is not too much for New York City to pay for a first-class and universally satisfactory monument to Lincoln. In fact a stranger would say: "New York is supremely indifferent to Lincoln's memory."

Such a commission should not be given, outright, to any sculptor. It should be procured through open competition, to which ten first-class sculptors should be *invited* and each one paid $1,000 for his model, even if none of the ten is selected. And the sculptor selected should then be watched by a committee of twenty-five, made up of three sculptors, three architects, three painters, three writers, three heads of museums, and ten business men, presided over, but not dominated, by the city Art Commission. This to insure that very impersonal beauty and profundity of character-expression which should be found in every monument.

For, we repeat, "a public monument is not a private snap," not a place for Bolshi-Modernistic "individualistic" modelling stunts, by some egomaniac. Let him do those things in his private work, if he must do them. A public monument is primarily a public avenue for the expression of reverential public emotion, and only secondarily for the parading of a sculptor's vanitous tricks of modelling to show that he has an "individual temperament." The sculptor, in a public statue, should show his individuality—by which he means his originality—in his *composition,* thought and sentiment, not in his "deforming the form."

If his composition is fine enough to easily win the competition, then his model should be enlarged to one-half the life-size and perfected. If then it still holds the jury, he should be allowed to carry out his composition in the full size, but always controlled, to make sure that every inch of it is properly constructed and drawn and thus made *lifelike,* and the surface modelled with great restraint as to personal manner of modelling. For, in a public monument we do not care for a parading of a sculptor's flip "cleverness" or "artistic stunting," like those of Rodin, every one of whose public monuments occasioned a civic row and much hate in the cities where they were erected.

What we want in a public statue is an expression

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of the physical, intellectual, and spiritual *character* of the hero. This can be done and yet leave room enough for a modest and charming manner of personal surface-modelling. The great sculptors Rude, Dubois, Dalou, Falguière and Carpeau never indulged in "individual stunts," but nevertheless each had a personal manner, recognizable as his own, and made charming by virtue of that restrained and modest kind of personal parading always found in the execution of the compositions of the truly great artists.

Further, Union Square — where this Lincoln statue stands—should be completely remodelled; and Brown's statue of Washington, a masterpiece, unlike his "Lincoln" opposite, should be placed in the center and faced south, looking down Broadway; and the pedestal should be either polished completely or, still better, a new one of polished red granite or Tennessee marble should be substituted for its present ugly pedestal. No pedestal could be too fine for it. Another fountain—to balance the one to be placed where the "Lincoln" now stands—could be put in its place, to balance the Lincoln fountain. Moreover, beautiful balustrades and flower-beds could be introduced around the Washington statue in the revamping of the Square. Then Union Square would begin to live once more by this increase of beauty and enhance the value of the abutting real estate—enough to pay for the expense.

But we can already hear coming the howl about the expense—from some thick-headed Bolsheviki, governed only by what Victor Hugo so aptly called "the philosophy of the belly," and to whom a public monument is not a higher form of public worship, but "a robbing of the poor!" When will these benighted minds learn that every public monument actually helps to raise the level of, and is a protection for, the poor?

Fifth: There are about fifteen statues in New York City, among its forty or more, which should be *remodelled* by competent sculptors, governed by the large commission we speak of, and all at expense of the city, remodelled even if their composition is maintained, and most of them should have new and more artistic pedestals and should be replaced on better sites. The total expense of this would not be more than $250,000. But then, New York would have a clean æsthetic bill of health, a lot of statues it could be proud of, above all, if these statues are all not only properly replaced, if needed, but put in surroundings that would set off the statues, as well as the surroundings themselves. All this would procure labor and pay for the workers, and lift the tone of the squares or parks where statues are placed.

Sixth: Every square in the city should be furnished with a commemorative statue, or a fountain to serve the same purpose. A monument need not always call for a full-size statue of the person honored. It may be a fountain, with a medallion portrait of the hero on an obelisk, or a combination of arch and bust, or of a statue and exhedra, etc.

Whenever the French government wishes to clean up and raise the quality of a plague-spot in Paris, it puts up a public statue or a fine fountain in the midst of it. Soon there is new life around these embellishments, and the resultant enhanced earning-power of the neighboring real estate soon pays not only for the embellishment, but for the handsome buildings that spring up around those works of art. When will our so-called "practical" amateurs of city government see the value of this common-sense French policy?

Seventh: There are hundreds of soldier monuments in all parts of the country put up by devoted but woefully ignorant committees of men and women. Most of these monuments are atrocious piles of martyrized marble or brutalized bronze, precious materials insulted by the wickedly ugly forms given them. These should all be pulled down and replaced by better ones—by the cities, counties, or states having jurisdiction over them. If there are no Art Commissions in the smaller cities, the aid of such commissions could be sought in other large cities by paying at least the traveling expenses of the commissions.

Eighth: It would be a good thing if every state

(5) Design for a monument to commemorate the peace and prosperity which followed the Civil War. By Bruce Price, Architect

(6) Monument erected in San Francisco to the California Volunteers. Douglas Tilden, Sculptor

created a *state* Art Commission — to serve the smaller cities in each state which cannot afford such commissions. Such commissions could be made both fool-proof and graft-proof. Instead of howling about the expense of this, it should be welcomed. Do our citizens expect to make a paradise of this earth without expenses, and hope to turn the fearfully ugly holes, abounding in this blest country of ours, into beauty spots by simply the waving of a wand? When will our citizens give the lie to the monarchical reactionaries of Europe, who hate our Democracy, because they say: "Democracy means dem-ugliness"? When will they get it through their heads that happiness can only be established in any country by means of Liberty, Health and Beauty?

No, instead of less monuments being put up, more and ever more should be erected, but ever better and better ones. And they will be better—if the public remembers, not only that a public monument is a lofty act of public worship, but that it also is a great commercial asset of heavy interest-bearing power.

Ninth: Every city of 25,000 should have a large city *embellishment* committee, of men and women—especially of women—who should make it their special business to keep the public monuments and art works in our parks and squares in repair, clean and bright and, where possible, surrounded with flowers, so as to show that the city is not only commercially, but spiritually alive. People will go reverently to a cemetery, year after year, to keep a grave clean and deck it with flowers. Why not do the same thing with our monuments, most of which record the deeds of our finest and best citizens? In the smaller cities there are no such embellishment commissions.

Tenth: The committees which *erect* monuments should not disband when the monument is unveiled, but should resolve to hold together the organization and decide to eternally take care of the monuments which they have erected.

If these suggestions would be followed—and they could be greatly expanded as to details—our civic monuments would soon be a source of pride instead of chagrin. In the matter of public monuments, as in government, a people always gets only as much as it works for.

To show that modern monuments may be splendid, and of universal appeal to normal people, and yet show artistic individuality, we reproduce some erected in this country and abroad.

Fig. 1 is a reproduction of the statue of Sergeant Bobillot, which surmounts the monument to the French soldiers who fell in Tonkin in 1883-85. Bobillot fell at Tuyen-Quan. The monument is erected on the Boulevard Richard Lenoir, Paris. It is not only one of the very finest statues in Paris, but one of the best "soldier statues" in the world. The man is so alive and full of movement—in restraint, that we do not think of any silly "technique," until we have been emotioned by the fine style of the composition and the dramatic expression of the rugged manhood of a real man. The impression it makes is one of reality, and yet, when examined carefully, one notes that every needless detail is rigidly excluded, in harmony with a rational worship of ideality, made up of fine taste and of a modest employ of a sane individuality in the surface-modelling. It is an example of the fusion of the universal with the personal in art-expression. It is a masterpiece, and will serve as a model for all sculptors of soldier monuments.

Fig. 2 represents the lower part of a monument erected to General Chanzy, in 1885, at Le Mans in France. Above this group stands the statue of the general—not shown in this picture. It is by the sculptor Croisy. The soldier group encircles the whole pedestal. It is one of the most dramatic soldier monuments ever put up, and speaks for itself, needs no analysis, tells its own story, and leaves nothing for the critic to blame.

Fig. 3 shows one of the most remarkable and successful soldier monuments erected in Italy during the last generation. It stands in a small square of the town of Fiesole on the high hill, back of Florence. It is an example of the combination of an obelisk with figures. It represents King Victor Emmanuel II. meeting Garibaldi on the field of battle, and, in passing, shaking his hand. Thus it brings together in actual work the two heroes who made possible the unification of the Italian people. It is altogether a masterpiece of originality in composition, marvelous construction and drawing, of a group of two horses and two figures. Only those who have wrestled with an heroic equestrian statue

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know what it means to successfully carry out such a splendid project and the difficulties to be overcome. The one fault about the monument is the cheap pedestal. But we were told that, later on, when Italy is less poor, a better pedestal would be provided.

Fig. 4 shows the Place Anspach in Brussells, with the Anspach monument. This is a combination of an obelisk, a fountain and a medallion portrait—in this case shown in the marble disk on the shaft. It is one of the finest monuments in Europe.

Where it now stands was once an open ditch for a small stream—the Senne. Jules Anspach, the mayor, who died in 1879, inspired the Brussells people to cover it over. This was done for a distance of over a mile, and the square and monument and the fine houses back of it stand over this dirty creek. The monument was erected out of gratitude by the citizens of Brussells for what Anspach had done for them. It is not a soldier monument; but, by changing the character of the figures slightly, it could be made into a soldier monument. But it does show the possibilities of combining a fountain, obelisk, symbolic statues and small medallions to make a most effective monument to a great citizen. Incidentally this picture gives a good idea of one of the most popular quarters of Brussells before the Huns defiled it.

But American artists have also designed and erected some magnificent soldier monuments which confute those who decry, in wholesale fashion, the monuments of America.

Fig. 5 is from a drawing, made in 1899, by the late lamented architect Bruce Price. The project was for "A Monument Commemorative of the Results of the Conflict for the Union, a Federation of the States and the Peace and Prosperity that Followed." It was designed to go where the Flat-Iron Building now stands, on 23rd Street and Fifth Avenue and Broadway.

It is a magnificent conception, worthy of erection in any city of the world, and shows what can be done in this line by an artist or genius. It would have been a large interest-paying investment for New York City had our materialistic pseudo-practical laymen been willing to spend the money necessary to carry out this sumptuous project. But, perhaps, if Price had lived, it might have been pushed to realization. It is not too late yet. There are some triangular squares still left on Broadway. Herald Square, for example; also on Columbus Circle, etc. Who will start the project? This illustration appeared in the *American Architect and Building News*, of September 30, 1899.

Fig. 6 represents Douglas Tilden's monument to the "California Volunteers," in the Civic Circle, Golden Gate Park, San Francisco. It represents the American soldiers fighting for an objective, a poetic ideal, which is being shown them by America, in the shape of Minerva, pointing to it with her sword on the back of Pegasus—symbol of poetry. It is one of the finest soldier monuments created by Americans and, along with other fine things he has done, helped to place Tilden among our foremost and most original sculptors, of whom California ought to be proud.

Fig. 7 represents the soldiers and sailors at Albany. It is by Herman A. MacNeil. In the center stands America with an armful of palms of glory, to be distributed to the soldiers and sailors represented on the frieze behind her, and which goes around the whole background. This is one of the largest and finest and most original monuments in the country, a credit to Albany and an honor to the sculptor. It is Roman Classic in feeling, but of a purely American quality, showing again that, in the hands of a competent sculptor and architect working together, the universal can always be handled in a personal way, ending in emotion-stirring beauty.

Fig. 8 represents the high-relief of Saint Gaudens's monument to Colonel Shaw, standing on the edge of Boston Commons. This is not only the greatest soldier monument in America, but one of the finest of all time. No sculptor in the world ever made a finer war-monument relief than this. Nor did any painter ever give a more convincing expression, of a whole army passing, than St. Gaudens did in this relief. The marching of the negroes is so wonderfully portrayed that they seem to move. Everything seems to move, even the solemn figure of "inspiration" above floats along.

(7) Soldiers' and Sailors' Memorial, Albany, New York
Hermon A. MacNeil, Sculptor

But, more than that—there isn't a man in the thirty or more modelled, or suggested, whose soul is not alive and in harmony with the spirit of the moment. Every man, from Colonel Shaw down, seems to be fully awake to the fact that he is marching to face almost sure death, but that he is determined, for the good of his race, to face it calmly, as they did when they lost their lives at Fort Wagner.

Here we have another triumphant, and still different, example of what we mean by a mingling, a fusion, of universally appealing style in composition and of a personal manner of surface execution. Those who do not know St. Gaudens' personal touch and "temperamental modelling," and don't care, will not see it; but those who know his work, will instantly see that this is the work of St. Gaudens and of no other sculptor. There is one capital error in this work, but to point it out convincingly would take too long here, and few sculptors even will note the error.

But, in the face of this great masterpiece as a whole, and which will stir the emotions of men for ages to come, is there any reason for any critic to demand more individualistic surface-modelling than St. Gaudens here displayed? And yet there are modernists sufficiently ego-mad to say: "No, it is not personal enough, it is too academic!"

———

If space permitted we could point out two score more American monuments that are very fine indeed and an honor to the sculptors who reverently made them. Therefore, will any of the extreme lovers of the "useful" still contend that we should raise no *ideal* monuments to our soldier heroes, and erect only "useful liberty buildings," "community houses," etc., because they happen to be familiar with some very bad soldier monuments? Let them remember that all countries have many bad soldier and other kinds of monuments. Let our materialists also remember that every step in advance towards civilization that the race has made was in answer to the call of ideal, the spiritual, the poetic; and every fall barkwards was, through the worship of the crassly material and the earth-earthy.

What we do *not* want is a butting-in into the ranks of the monument-makers by a lot of "monument-butchers" who have reduced monument-making from the plane of poetic creation to commercial fabrication, and to keep these out of the world of art will require great alertness on the part of firm men. These must find out who are the "assassinators of golden opportunities," and bar them out, by degrees, from all public monument competitions and confine them to the field of private monuments for cemeteries, etc., a large and growing field.

What we *do* want is more monuments that are really great, as works of art, and such can be had, if the public would look upon monument-raising as the loftiest possible public worship, and then become willing to share in this worship and help to lift it to the highest plane—by paying the price, both in money and in the loving care, which such a sublime civic cult makes imperative.

(8) Monument to Col. Shaw and his Negro troops. Erected on Boston Commons

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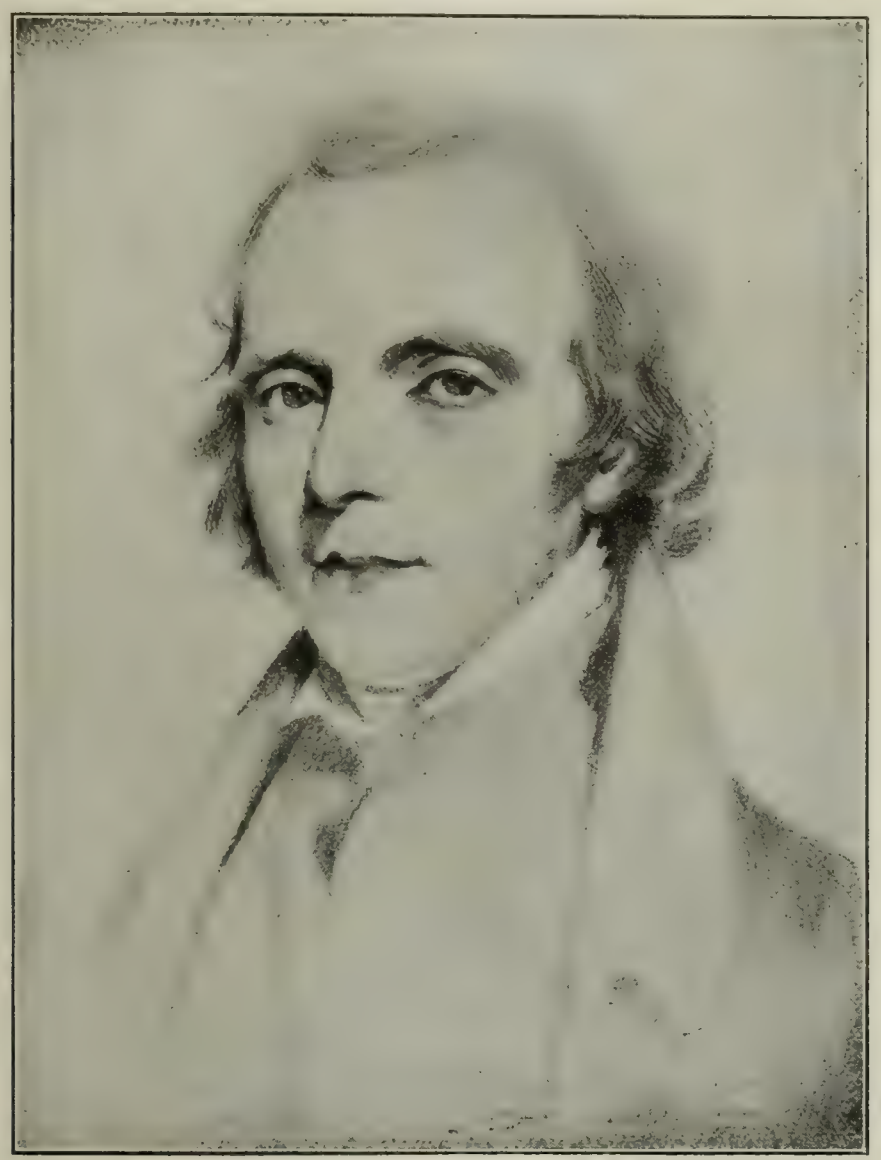

Portrait of John Flaxman
Pencil drawing by Sir Thomas Lawrence

FLAXMAN'S DRAWINGS

Illustrating Homer's "Iliad" and "Odyssey"

By PETRONIUS ARBITER

A MOST important exhibition of seventy-three outlined drawings by John Flaxman, the great English artist, illustrating Homer's "Iliad" and "Odyssey," which were formerly in the Hope collection, at Deepdene, England, was shown in December at the galleries of Scott & Fowles. And they can be congratulated on being privileged to offer these incomparable drawings for purchase by the American public; and America can be felicitated on being privileged to purchase these illustrations of the world's greatest epic.

But again we can say: "There is no rose without a thorn." For it is a great pity that no body of men saw fit to buy the entire collection and set apart for them a special room in some great museum in New York or Washington. Because now they will be scattered and become part of private collections closed to the public. This is bad enough. But what makes it worse is the fact that nearly every year we hear of some private mansion being burned up, and with it priceless treasures of art which can never be duplicated or, in some cases equalled. And if we are willing to spend 50 billions of money and 50 thousand lives—as we just have done—to guarantee the liberty of our descendants, why not spend a few millions also for their happiness—by leaving them intact the real art-masterpieces of our epoch? Such should be lodged in fire-proof museums and not in fire-inviting country palaces.

And so we hope some museum will offer to repurchase the whole of these Flaxman drawings from the various buyers—at a slight advance on the selling price—and that these buyers will sell them to the museum and help to fit up a special room for their exhibition to be called "Homer Hall" or "Flaxman Hall," so they will be forever safe.

A rich man who will outbid another rich man to

"Minerva pacifying the Furies"
Illustration of Act V of "The Eumenides," by Aeschylus

acquire a unique masterpiece of art, and will then house it in a country villa that is imperfectly fire-proof, is in reality an enemy of society and of its highest manifestation of culture. For he thereby reduces art to a mere commodity, like wall-paper or carpets, made by machinery. Worse, he discourages the spread among artists of the feeling that a work of art will be safe—above all, a great masterpiece—once it has been created by an artist who hopes to immortalize himself by his art and, of course, hopes that, when his work, upon which he has perhaps sweated blood for years, will be preserved. This indifference to the certain preservation of art masterpieces is a positive deterrent to the growth of such an art atmosphere as will alone make the creation of such masterpieces in any quantity possible. Therefore, Whistler, and all other artists like him, were justified in being nervous about letting their works go to private houses, preferring to keep them in their studios as long as possible, in the hope that they would find their way into some museum that would be a safe-depository. Hence, it is a species of crime against such artists as deny themselves all sorts of social pelf in order to be able to create the very works of art these careless rich men allow to burn up in their insufficiently-protected mansions, works which the artists hoped would endure for ages, at least.

These drawings by Flaxman are so extraordinarily beautiful and marvelously skilful that it is safe to say that they hold their own with the finest drawings made by the greatest masters of the past, like Leonardo, Michelangelo, Raphael, Rembrandt, Holbein; and Ingres, Boulanger or Lefebvre of modern times.

It must be remembered that very few of even the greatest artists are able to draw—with pencil or paint and *in outline*—and reach perfection of movement and proportion, expression and beauty of detail—leaving the matter of composition out of the question.

To carefully draw a single figure in charcoal or paint and patiently refine it by rubbing out parts and correcting the drawing until perfected, is not so difficult. But to draw quickly, and without much re-drawing, and with an exquisite result, is so difficult that the world has not produced half a dozen men who could do it.

Painters, as a rule, excel sculptors in drawing—in outline on paper, because they are forced to visualize figures more in detail. Sculptors, as a rule, are careless about fine drawing, on paper, since they must see figures all around and make their final drawing in the clay—for they build up slowly by adding and subtracting clay until the figure is perfect. It is a difficult process enough at best, but it does not require such dexterity and cleverness as outline drawing.

To draw the human figure in outline requires the special gift of visualizing it in the mind to an extraordinary degree if we wish to draw it to perfection. Few artists see very clearly in their minds the small details of figures. Hence they are rather builders, constructors, than free and easy draftsmen. Not one in a thousand can draw even a foot, fore-shortened, as Flaxman did, without much laborious correction. And only such as have struggled with an outline drawing know how difficult it is.

Bandinelli, a sculptor, and rival of Michelangelo, made a series of outlined drawings, similar in character, but inferior to these of Flaxman; Rembrandt did some marvelous drawing in outline in his etchings; Holbein likewise in his portraits; Ingres and Boulanger have left some wonderful drawings also. But it is safe to say that no artist who ever lived has left so many drawings, of such extraordinary finesse of line expression, of beauty

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of proportion, of beauty of movement, of loving suppleness and of exquisite grace, as did Flaxman. He seems to have been able to see "in his mind's eye" and in his imagination not only an entire figure, with the correct curve of every detail of every toe and finger, but he visualized in his mind an entire page, full of figures and objects and of their details, this to a degree of clearness never before manifested by any human being, except in rare cases. He seems to have been able to draw the human figure, or anything else, in any position, and as easily as we write A, B, C. For, had that not been so, he could never have made the great number of drawings he did and which, though not all on the same level, are yet all of a high quality.

He made 39 plates in illustration of Homer's "Iliad" and 34 of the "Odyssey"; of the works of Aeschylus he made 31 plates; of Dante's "Divine Comedy" he made 101; of the work of Hesiod he made 37, besides a great many others. All these are so full of invention and of charm of composition, of truly expressive drawing, that one is astonished in contemplating such an output, made almost as a side issue, as it were. For he did also a large number of statues and groups in marble. Besides that, he did a lot of the finest work turned out by the Wedgwood Pottery Company, many of which are gems of the highest beauty.

But, leaving his skill as a draftsman out of the question, what is astonishing, especially and above all in the drawings of the "Iliad" and "Odyssey," is the way he seemed to have inherited the very psychology of the Greeks, and of the finest epoch of their culture. These drawings of Greek life are so redolent of the Greek spirit, as manifested in the finest Greek sculpture, bas reliefs and vase-drawings, that one is inclined to have one's belief in a previous incarnation of the human soul strengthened in contemplating them. Nothing so wonderful and mysterious has ever happened before or since in the world of art. Says Mr. Birnbaum:

"Flaxman had a genuine flair for ringing the finest shades of sentiment out of the slightest Homeric episode, and when we turn the pages of one of the engraved folios in the dim shadows of a library our commonplaces disappear and we join the assemblies of the radiant gods of Olympus, follow the fortunes of the glorious heroes of Troy, mingle with the graceful companions of Nausica, mourn with Achilles over the body of the youthful Patroclus, or sail the perilous seas with crafty Ulysses. The pellucid beauty of the drawings is never meretricious. The lovely draperies with their slender folds, the subtly ordered combinations of figures, the economy of means employed, the Hellenic severity, tempered by Flaxman's rare sweetness, all these elements recall the highest periods of art, whereas the union of noble tenderness and dignified reticence exactly suited the temper of the sculptor's own era. . . .

"In after years, when he was the artistic oracle of fashionable London, Flaxman assured his auditors that the most successful of his figures, displayed in his illustrations of Homer, Aeschylus and Dante, were procured from innocent street vagrants

Venus presenting Helen to Paris
Illustration for Book III of the "Iliad," by Homer

"Phemios chanting before the suitors of Penelope"
Illustrating Book I of Homer's "Odyssey"

and similar natural and unsophisticated sources. The drawings are, indeed, instinct with inspiration and animation which only Nature can give, but he carefully studied classic sources as well.

"The designs have the inexhaustible gift of suggestion that the old vase-drawings can boast of, but although he made their beauties his own, and his designs are archaeologically correct, they are never mere pastiches of Greek originals. He handles the antique in a wonderfully penetrating way as though he enjoyed some subtle affinity with Hellenism, and all his works are characterized by a serene vigor and placid elegance which easily justifies their universal celebrity."

We will go further than the above and say, on not one of the vases of Greece, that have come down to us, do we find such perfect outline drawing as in some of these Homeric drawings by Flaxman. Homer had to wait until this English sculptor appeared, to be adequately and sympathetically interpreted in illustrations. As to this the great painter Romney said: "I have seen the book of prints for the *Odessey* by our dear and admirable artist, Flaxman. They are simple, grand and pure; I may say with truth, very fine. They look as if they had been made in the age when Homer wrote."

We can, therefore, understand why the great sculptor, Canova, said to some Englishmen: "You come to Rome to admire my works while you possess in Flaxman an artist whose designs excel in classic grace all that I am acquainted with in modern art." Fuseli, the Swiss artist; Byron, the poet; and Schlegel, the German aesthetician, highly praise them. And in more modern times Ingres, himself one of the greatest draftsmen that ever lived, praised them highly and painted Flaxman's portrait in his great decoration, "The Apotheosis of Homer," now in the Louvre.

Perhaps had our museum authorities known all this they would have bought the whole set of these Homeric drawings instead of allowing them to be scattered and buying only a very few of them.

Flaxman was born in 1755 and died in 1826. "The entire nation mourned him, and shortly afterwards Sir Thomas Lawrence delivered a eulogy on his deceased friend to the students of the Academy."

The acquisition by this country of the 73 drawings is a precious and highly stimulating event in American art. For their silent influence will be to help throw back still farther the now receding tide of brutal ugliness, commonplace realism and downright degeneracy of so much of what is now called "Bolshi-Modernistic" art—bad in drawing, bad in composition and *crapuleux* in spirit—with which for a generation the world has been cunningly bewildered and cynically afflicted by a number of aberrated and a number of commercial souls, to whom refined strength is effeminacy, and lack of brutality is dubbed "want of force," and who boil with rage at the very sight of a fine classic work, or one of common-sense beauty, like a Spanish bull at the sight of a red rag. For, to cite again the writer before quoted, and who treats these "modernists" with gloves too velvety indeed:

"To us the drawings which are now universally recognized to be Flaxman's most important works, have a special contemporary significance. They afford a kind of standard by which any artist might take the measure of his graphic ability. The power of Van Gogh, the theoretical importance of Picasso and the dignified failures of the post-impressionists have temporarily blinded us to obvious beauty. We

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need something to liberate us from the tyranny of our more or less ugly art, and these superior drawings, incisive, suave, tender or voluptuous, vigorous yet serene, aerial in their delicacy, quiet in their loveliness and elegant in execution, like the playing of a Heifetz, a Casals, or the singing of Galli-Curci, will again exercise their imperishable influence and help to carry us back to a time when the highest form of civilized life was a manifestation of noble beauty."

Nobody of common sense aims to force the world to go back to classic forms—before its disgust with the ugly will lead it to go back. No man of sense believes in the slavish following of antique forms—no great classicist like Flaxman ever did that. Nor did Canova or Thorwaldsen do it. The mania for the copying of someone, either classic or modern, is exhibited only by those simpletons who do not yet know that, as Emerson said: "There comes a time in the career of every man when he learns that envy is ignorance and imitation is suicide."

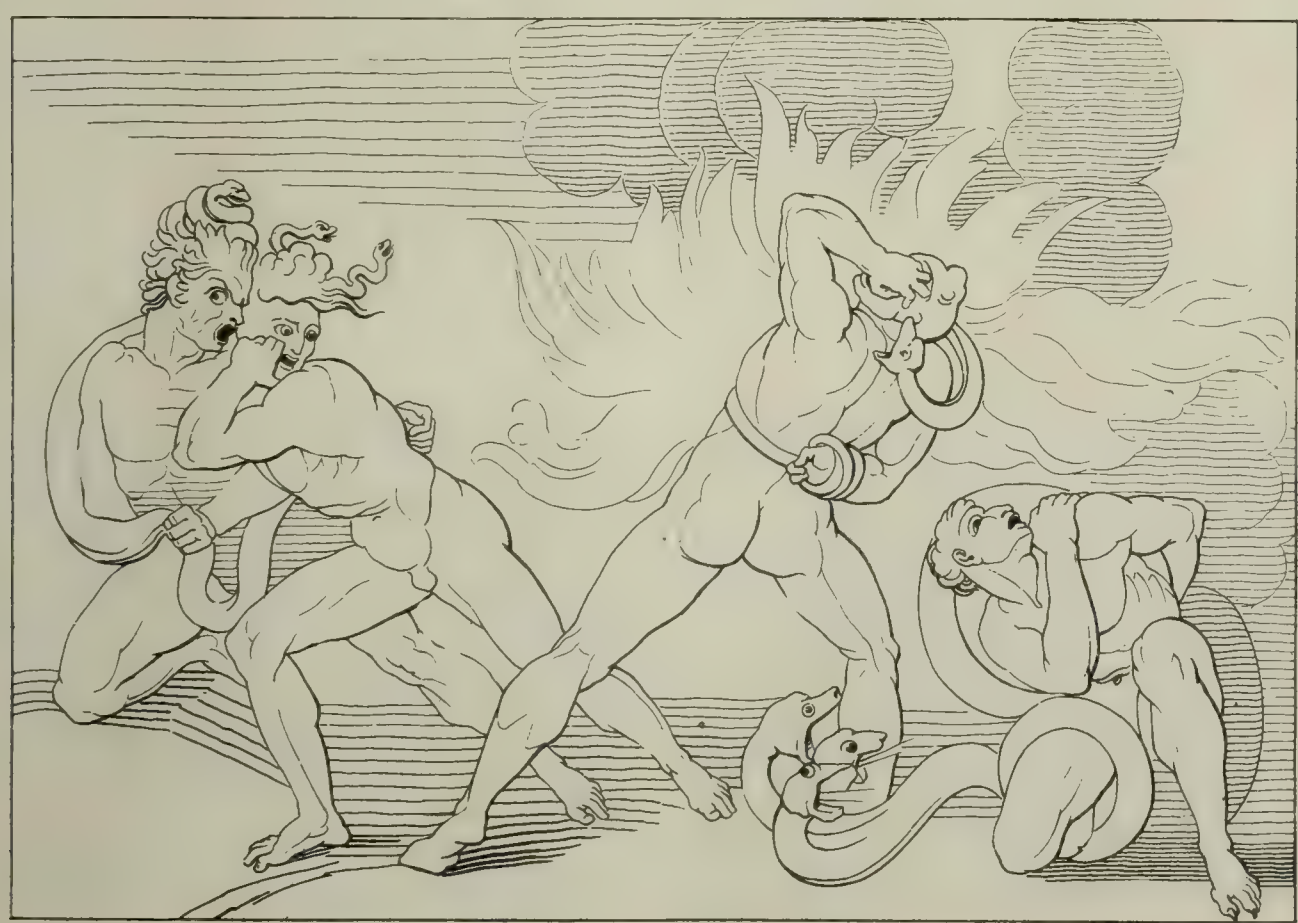
But the *standard* of the Greeks—that is, that the creation of beauty alone is an excuse for the deflection of energy from such basic labor as digging potatoes and carrying a hod—has always been upheld by the truly great artists, even up to this day. The choice by a misguided artist of an ugly subject and the "expression of its *character,*" however ugly, may result in a clever piece of "craftsmanship," but never in a great work of art. And these drawings of Flaxman will powerfully help to swing the American public to demand beauty more than mere *character expression* in a work of art and so force the artists to supply, not antique, but every-day twentieth century beauty.

Let us hope that all those clairvoyant American citizens who have purchased these drawings which the museums here failed to acquire, and which they should have snapped up as the carp at Fontainebleau do the crumbs that are thrown to them, will gradually make a gift of their purchases to that museum which showed the largest amount of wisdom by purchasing the largest number of these drawings, so that they may finally be united again, as they were in the Hope collection in England, and exhibited in one room to be known as the "Homer" or "Flaxman Hall."

We offer to our readers a reproduction of a pencil portrait of Flaxman, by Sir Thomas Lawrence, his friend, which itself is a gem of pencil drawing; also four of the drawings of Flaxman.

Figure 1, a magnificent composition, is illustrative of Aeschylus's Act V of *"The Eumenides,"* showing "Minerva pacifying the furies who had pursued Orestes for the killing of Clytemnestra and Aegisthus in revenge for the murder of his father, Agamemnon." Apollo, who had defended him before the Court of the Areopagus, stands beside Minerva, while Orestes stands behind her and before the Court which had acquitted him. Minerva pacified the furies by promising that a shrine should be built to them on the Areopagus Hill.

(*Continued on page* 181)



"The torture of the thieves in Hell"
Illustrating Chant XXIV of Dante's "Divine Comedy"

Star tile, lustre—Rhages, 13th century
Museum of Fine Arts, Boston

ASIATIC ART

PART III.—PERSIA

By DR. ANANDA K. COOMARASWAMY
(*of the Museum of Fine Arts, Boston*)

IN speaking of Persian art, we shall confine ourselves to the arts of the Musalman period, subsequent, that is, to the year 622 A. D., the commencement of the Mohammedan era. Leaving aside the architecture, notwithstanding that this is the most important of the arts of Islam, we shall find that for a different reason we shall also have nothing to say of sculpture, for to all intents and purposes, Musalman sculpture is non-existent. This is a result of the well-known objection to the making of likenesses of living things, which is clearly expressed in Mohammedan scripture. It is in spite of this objection, on the other hand, that we find an extensive development of painting—the illustration of books and the decoration of pottery—in Persia. But it is a consequence of the objection referred to, that Persian painting should have remained from first to last—in sharp distinction from Indian and far Eastern painting—essentially a secular art: it is by rare exception that we meet with illustrations of such subjects as the Ascent of the Prophet, and even here, the Prophet's face is veiled.

The beginnings of Persian painting take us back to Mesopotamia and Bagdad where we meet with a number of works, some in the Fatimid style of Egypt, and others of an Arabian character, and showing also some curious Indian influences. The MS. of Dioscorides, a medical treatise, of date 1222, leaves of which are in many collections, and the MS. of the Manafi-al-Hayawan in the Morgan collection are among the most precious and important works of this period. The drawing is distinguished, vigorous and realistic; as Dr. Martin has remarked, "They give living pictures of the kaleidoscopic scenes of Bagdad, and depict all the phases of life from parturition to death with a truth, vivacity and fidelity to nature that is without parallel in the history of European art during the early Middle Ages." Artists of the same school decorated magnificently the Syrian glass vessels, bowls and mosque lamps of the same period and in the fourteenth century.

But the Abbasid art of Bagdad was destroyed when the Khalifate was broken up by the Mongol conquests: Bagdad fell in 1258 A. D. But these events, so disastrous to Islamic culture, were also the foundation of Persian unity and political autonomy, and coincide with the birth of Persian art as commonly understood. An important part of Persian literature, especially the full development of

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Sufi mysticism, belongs to the centuries following the fall of Bagdad. Firdausi, however, who composed the great Persian epic, the Shah Nama, which became the favorite subject of the Persian illustrator of books, had died already early in the 11th century, whilst the greatest Persian poets, Nizami, Jami, Rumi and Sadi, had also passed away before the end of the 13th century, so that, although Hafiz is later, the essential characteristics of Persian poetry were already fully determined.

In Persian painting the far Eastern influences are at first very conspicuous: the Mongol Khans brought with them both Chinese artists and works of art. We see immediately that a change has come over the manner of drawing—the outline is now quite different, consisting of fine, nervous strokes, quickly made, in place of the more uniform and continuous line of the Bagdad school. The taste for drawing in grayish tones and a generally lowered tonality appears at the same time; the drawing, moreover, exhibits already those calligraphic and elegant tendencies which carried to extreme expressed the decadence of Persian art in the seventeenth century. The finest monument of the Mongol period is to be recognized in the Jami-al-Tawarikh MS. of which a part is in London and part in Edinburgh. Another MS. of the same historical work is in a more definitely Persian style, showing how rapid was the assimilation of the Mongol elements. This is characteristic of the whole of the 14th and early 15th centuries.

The art of the 15th century has been called Timurid, from the family name of the same Mongol dynasty—to which belonged the great Tamerlane (Timur)—of which a branch later on established itself in India, where they are known as the Mughals. These Timurids, "the most artistic princes that ever reigned in Persia," were lavish patrons of art and letters; they possessed extraordinary libraries, and not only collected books but created them. Baisunghar (d. A. D. 1433) was the grandson of Tamerlane. Under his patronage forty artists were employed in copying and illuminating MSS. By lavish presents and high salaries he retained the most accomplished calligraphers in his personal service. Naturally, the influence of Timurid patronage continues through a great part of the 16th century. The newer dynasty, the Safavids, continued to employ the artists of their predecessors and to produce the most exquisite and costly volumes. We come now to the name of the most famous of Persian painters, the great Bihzad, court painter of Sultan Husain Mirza, who reigned in Khurasan (1473-1506), and of his successors, Shah Isma'il and Shah Tahmasp. The works of Bihzad are marvels of skill; as a portrait painter he must be compared to Memling and Holbein. The dates for Bihzad are approximately 1450-1525; he lived in Herat and Tabriz. Herat was then a city of beautiful gardens and a centre of a highly sophisticated culture. Dr. Martin has drawn a charming picture of the master in his workshop: "Assuredly Bihzad had no studio such as European painters possessed, but simply a room with white walls whose only ornaments were texts from the Koran, written by the chief calligraphers of the East. On the floor were yellow straw mats, while in one corner were a few cushions and a carpet on which guests and admirers were invited to sit down. Beyond the doorway, on which he often sat when the daylight in the chamber was insufficient, was a garden containing a great basin of placid water reaching up to the stone edge. Trees and bushes grew so densely that it was scarcely possible to pass between them. . . . Thousands upon thousands of roses grew on bushes and walls so closely that no green leaf, nothing but a mass of varied hues was visible. In such surroundings sat Bihzad day after day, handling a brush and pen finer than any used before or after."

The fineness of the lines employed by Persian and some Mughal artists is indeed so extraordinary that the miniatures seem to have been executed under a magnifying glass, and it is said that brushes

Battle from the Mahabharata—Jami-al-Tawarikh, Mongol school, 1310

Burning Idols—Mongol school, 14th century
Author's collection

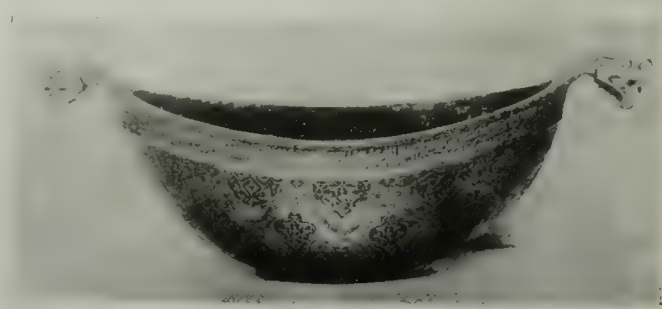
of a single hair were sometimes used in India. These delicate lines and curves betray no tremor of the hands and no hesitation in intention, and witness to the self-command their makers must have possessed. In his preference for the portraiture of dervishes and teachers, and the neglect of the epic and warlike themes, Bihzad diverges to a considerable extent from the tradition of his art; in depicting sunny landscapes of the spring or summer, often with royal personages and beautiful ladies taking their pleasure amidst the flowers, he is more in accord with the general tendencies of the late Persian painting. How rarely this art is concerned with anything approaching the tragic or philosophic! It is really an art designed to give pleasure; in this limited aim it rarely fails to succeed.

A famous painter, pupil of Bihzad, is Mirak, who was still alive in 1543. He shows more feeling for Chinese and Timurid art than Bihzad himself, whose taste was perhaps more serious and not to the same extent merely decorative. The pictures of Mirak possess an indescribable charm and allure; but in the unceasing sweetness of treatment we feel that we are already upon the eve of decadence. Mirak is associated with the school of Bokhara. It may be remarked that the Timurid turban has even folds with small projecting ends, the Bokhara turban very large with irregular folds, the Safavid turban is wound about a high pointed cap; these are convenient means of distinguishing styles and periods in some cases of doubt.

Sultan Mohammed was again a pupil both of Bihzad and Mirak. The British Museum Nizami (MS. Or. 2265) is probably the finest 16th-century Persian MS. in existence, and contains the work of Mirak, Sultan Mohammed, and the great calligrapher Mirza Âli; the picture of the Prophet's ascension to Heaven is a rare example of the treatment of a religious theme, and in a very grand style.

In the time of Shah Abbas and his court painter Riza Abbasi, Persian art is actually in decadence. It has become an art of display much more than of feeling, and the brilliant draughtsmanship is acrobatic—in looking at one of these calligraphic figures, one remarks involuntarily, "How clever!" rather than "How fine!" All the figures are swathed in tightly-fitting garments evidently in the height of fashion; and the elegant ladies are sitting at their ease on flowery lawns, where all is for the best in the best of all possible worlds. It is the world of Watteau, rather than of Benozzo Gozzoli. There are pretty girls reclining in indolent attitudes, and effeminate young men who much resemble the girls—there is nothing much more serious here than in the art of the magazine cover of the present day, although the mastery of method and sense of design are, of course, infinitely superior in the Persian works. It is not in Persia, but in India in the late 16th and early 17th century, that Musalman pictorial art — in which the Persian elements are chiefly those of the school of Bihzad—is of real significance.

The discovery of Persian pottery is a matter of recent years; but already the products of excavation scattered through the museums of the world reveal the history, achievement and decadence of a brilliant and distinguished art, all the more interesting because it is not an art of mere decoration, but of use. The origins of Persian pottery are to be sought in Egypt, Assyria and Babylonia. A Persian traveller in the eleventh century describes the lettuce white glaze of Egypt. In any case, the Fostat (Cairo) potteries, made by Arabian and Syrian workers, antedate any Persian work so far recognized. It was at Bagdad, as we have already seen, that Persian art first attained to any full and rich development. Rakka, Rhages, Sultanabad in turn became great centres of production. Rakka potteries of the 10th or 11th centuries often exhibit



Copper Bowl, 16th century
Rothschild collection

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the characteristic turquoise blue, and to the beauty of this color is often added that of iridescence due to decay. The forms of the pitchers and vases are graceful and varied. It is, however, at Rhages that Persian pottery was produced in its most remarkable forms—from the ruins of this city destroyed by the Mongols in 1221 have come innumerable bowls and fragments painted in polychrome by the same great artists who are responsible for the early Mesopotamian MSS. and for the splendid ornamentation of the 13th and 14th-century Syrian glass lamps and vessels. The figure-drawing is masterly to the last degree. The formulæ employed by these artists were so entirely at their command that they seem to have been able to draw whatever they wished without the slightest hesitation and to endow the movements of their figures with an imperishable vitality.

The employment of glazed pottery tiles, too, is very characteristic of the decoration of Persian buildings, and nothing can be more lovely than the turquoise blue dome of a mosque seen over a group of cypress trees, or more decorative than the inscriptions in Cufic characters at its doors. Many of the earlier "star" tiles are painted in the same brilliant style as that of the Rhages pottery.

Persian velvets and brocades exhibit two leading types, an earlier in which the geometrical construction is severe and rigid, the compartments enclosing floral ornaments of the palmette or aster type, and a later, from the 14th or 15th century onwards where everything becomes more flexible and realistic. Figures are introduced—for example, of Laila and Majnun—and the tulip and fleur-de-lys, peach tree and cypress are constantly introduced. The influence and interaction with western productions through the trade with Venice is well marked, while in India the production of silk brocades of more or less Persian character under the Mughals was greatly stimulated. The beautiful designs of Kashmir shawls, too, though elaborated in Kashmir, go back to the wind-blown cypress of Persian art, which in the cone or mango form has spread all over India.

Dervish from Bagdad—By Bihzad
Martin collection

Persian Carpet—Kevorkian collection

The carpets of Persia might form the subject of many volumes. Apart from the simpler rugs of the nomadic tribes, it would seem that in Egypt and Bagdad the earlier coverings for floors and hangings for walls were elaborately designed and done in needlework. The date of the earliest woven pile carpets is quite uncertain, but probably the finest are those of the Timurid period. Indeed, throughout the 15th and 16th centuries in Persia, as well as the 17th in both Persia and India under the Mughals, the most magnificent carpets ever made were woven. It is mainly by comparison with the pictures that they can be dated; in fact, it is the painters who designed the carpets, just as even at the present day it is the draughtsman and not the weaver who creates the design of the Kashmir shawl. In the East, it is by no means always the

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"QUEST"
BY SERGEANT KENDALL

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"SUSANA"
BY GIUSEPPE GRAZIOSO

"SMILING"
BY JUAN CARLOS OLIVA NAVARRO

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"LAUGHTER"
BY OLOF AHLBERG

NOTES OF THE BOOK WORLD

By CHARLES HENRY DORR

THE notable event in the book world for December was the dispersal of part one of the literary collection formed by Herschel V. Jones at Anderson's.

It developed some surprises, and, as usual, certain rarities among these literary treasures did not realize the figures anticipated, and other gems soared upwards to the tune of spirited bidding and keen rivalry for their possession.

Prices ruled at a high average, however, and numerous records were achieved during the three sessions of the sale.

A number of the prizes, volumes more than three or four centuries old, were secured by Mr. George D. Smith, who was a frequent bidder for books of historic and romantic interest.

Among these treasured items was the interesting old work in Latin, Saint Augustine's "City of God," a monument of the first press in Italy and printed at the Benedictine Monastery in 1467. This rare work was presented by the printers to their hosts, the Monks at Subiaco, with manuscript inscription. When printing the book, one page of the third leaf was omitted, and it was then filled up by hand, by Pannartz himself, for it was known that he was the scribe of the press. There is a copy of this rare work in the Morgan library, but none in the Huth or Hoe collections. The Jones copy brought $6,000, and I believe at that figure Mr. Smith obtained a bargain in this unique old copy of Saint Augustine, a gem for any library.

Another work that I recall with interest was "Europe: a Prophecy," by William Blake, one of but two colored copies in America, and the other in the Morgan library. It is Blake's sequel to "America," and richly executed in gold and colors by the author-artist. This prized first edition of Blake was purchased by George D. Smith for $4,600.

It is interesting to note that Blake's "America," which preceded his "Europe," and the rare first edition brilliantly colored in gold and bronzes by the author, was secured by A. W. S. Rosenbach, of Philadelphia, who paid $3,600 for this literary treasure. The other copy of this work in America is also in the Morgan collection.

Both of these copies of William Blake brought record prices.

The so-called Malermi Bible, beautifully illustrated, and printed in Venice, in 1494, notable for its relation to the history of Italian Renaissance art, was secured by George D. Smith for $2,750, a record figure.

There is an imperfect copy of this artistic treasure in the Vatican library, and a perfect copy in the library at Florence.

There were several Dickens items of interest in part one of the Jones library, including original manuscripts, autograph letters and first editions.

A presentation copy of the first edition of "The Cricket on the Hearth," from Dickens to George Cruikshank, was purchased by James F. Drake for $1,250.

The top notch of the sale was attained by the early play, Gammer Gurton's "Needle," a ryght, pithy, pleasant and merie comedie, imprynted in Fleetestreat, by Thomas Colwell, 1575. It was secured by the G. A. Baker Company for $10,000. A copy of this play is in the Huntington library, and there is also one in the British Museum.

I understand that the second division of the Jones literary collection will be dispersed this month, and the third portion will be offered at Anderson's in March.

The famous Milton Comus, which has an interesting history, will doubtless prove a feature of the second part of this notable library. It will be recalled that it was once in the possession of Mr. Henry E. Huntington, who secured it from the Huth collection.

The Elizabethan period is represented by the famous Shakespeare quartos. Milton's masterworks and the Shakespearana will make the dispersal of part two of the library an important event in the early new year.

PERFECT COPIES IN DEMAND

Not so very long ago, in the auction literary mart, the faulty condition of a book or treasured manuscript did not depreciate the price, if the item happened to be scarce and in demand by bibliophiles. It was the scarcity of the item, which governed its value, although of course a perfect copy is always to be desired.

In a notable literary collection dispersed this season the uniform fine condition of nearly the entire library and of manuscripts and illuminated books dating back centuries ago, occasioned considerable comment among collectors. But it illustrated the fact that the bibliophile of to-day is paying more attention to the condition of rare books and early manuscripts, and perfect copies are more in demand and bring the highest prices when offered at public sale. The collector is desirous of possessing perfect copies for his library, and if a

(*Continued on page* 182)

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Adaptation of the French style which utilizes the recesses formed by the projection of the mantel breast

THE FRENCH PERIODS AND THEIR APPLICATION TO THE DECORATION OF AMERICAN HOMES

By RAOUL HEITTEX

NEVER in the history of the decorative arts were decoration of the house and the furnishing so elaborate and luxurious as in the 17th and 18th centuries. The splendor and majesty of the court of Louis XIV., the exquisite refinement of manners of that of Louis XV., and the charm and poetry of the short reign of Louis XVI. and Marie-Antoinette—that only period in modern history when philosophers and writers had a predominant influence upon the ideas and dreams of their epoch—were the motive of the constant endeavor of the great artists of those past centuries and the cause of the many masterpieces which, nowadays, solicit our admiration.

Much is known of the life of the court and of the nobility of those times. Fontainebleau, Chantilly, Compiègne, Versailles and the Trianons have successively been the stage of numerous splendors which the world shall see no more.

Not only these royal dwellings were of a profound luxuriance of design and execution but the palaces of the nobility were of the same superlative order. The royalty and higher nobility were bound with very close liens and sometimes the dwellings of the latter were the envy of the monarchs themselves.

But there were also throughout France a great many nobles of smaller rank, who lived on their lands. Traveling in coach or on horseback was most uncomfortable and unsafe at the time and many a nobleman made the journey to the palace of Versailles but once.

We now realize that all the life of the country was not that of some of the courts. The numerous beautiful châteaux and mansions everywhere in France which are still in a splendid state of preservation, tell us better than any chronicle the life of the times.

During the whirlwind of the Revolution all châteaux of the nobility were declared to be "national property" and as such sold at auction. When the turmoil was over and the *émigrés* and their families were allowed to return to their country, most of those châteaux were bought by old French families and transformed into country residences.

The tourists and travellers do not realize how extensively this occurred. They have seen in France the museums and palaces, now national properties

MODERN FRENCH DECORATION SHOULD BE AN *INTERPRETATION* OF THE PAST RATHER THEN A SERVILE COPY

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and which were formerly the residences of the kings. They have admired at Versailles, the Trianons, Compiègne the ever beautiful, elaborate, sumptuous furniture, priceless treasures which adorned these palaces—and which were made merely for the personal enjoyment of the kings or to please the fancy of their favorites.

Amongst these Sir Richard Wallace gathered a collection to which his name shall forever be attached. These and the marvels of which we spoke before are priceless objects made only for *one*.

The "ton" was then given by the court, but there were also at the time numerous noblemen who followed the same mood on a smaller and more modest scale. The tourist and student may find in Paris and all throughout France old mansions and country residences in which one feels, as soon as he enters, the very charm and inner feeling of the period above named. Simplicity, harmony, subordination of the details of the *"ensemble"* have ever been the characteristics of the French taste, and perhaps still more those of the latter part of the 18th century, known as the Louis XVI. period. Exquisiteness, extreme refinement and discreetness in ornamentation, softness in colors were also the rules followed by the decorators of that time, whose main endeavor it was to make the beauty of a room depend upon the proportions and dispositions, so that instead of attracting the whole attention, the walls be a background that would concur to set off the attractiveness of the distinguished company.

Owing to this misunderstanding, the idea has been spread that French decoration and furniture of the 18th century was showy, factitious, necessarily expensive and uncomfortable, when no other country has done so much for the comfort and charm of informal life as France at the time of Louis XVI.; when the king and queen themselves enjoyed the charm of the simple country life and the poetry of nature.

The modern French decorators are not merely copyists of the old. They applied to the solution of new problems the same spirit as that of the old masters and so the modern French decoration is rather an interpretation of the works of the past than a servile copy. Nothing tends to a better adaptation to the decoration of American country homes than the Louis XVI. period and some houses, recently decorated and furnished in the taste of the late 18th century, will give an opportunity to show how the French decorators of to-day have interpreted the formulas of the old masters.

In the French room, the fireplace has always been the centerpiece of the room, and next to it windows and doors are used as decorative centers. Mantlepieces have sometimes of late been excluded, with no small consequences for the aspect of the room: the fireplace being the centerplace around which the company preferably gathers.

In the Middle Ages and the Renaissance they were of huge size, the opening being large enough to allow a large company to receive the warmth of the flame of the burning wood. During the 17th century they were reduced in size and known at the time as "cheminée d'appui."

Nowadays, although very seldom needed, as we have undoubtedly better ways of heating than two or three centuries ago, we have kept the fireplace as an ornamental and useless centerpiece and almost in all cases, until recently, set aside the unmistakably ugly and inartistic radiator.

As the lack of mantlepiece is very often prejudicial to the aspect of the living-room, many a trial has been attempted to preserve the appearance of the decorative mantlepiece and combine it with our modern system of heating.

According to the French taste it is right to have a marble framing for the mantlepiece, for wood or any other soft material may warp or split on account of the heat. A good way to combine both practical and artistic wants is to set the radiator right into the fireplace and to fill the whole opening with an iron-wrought "grille" of good decorative character.

A variation of this may be obtained when the owner's wish is to combine both systems of heating, that is to say, to keep the mantle as an open fireplace that could be utilized when needed and also to use the mantle as a register or radiator. In this case the fireplace must be left wide open and the radiators put on each side of it, back of the facing. This facing may, then, be treated in a coved shape on which a symmetrical ornament would form a "grille" through which the heat radiates.

Very often, especially in the country houses, the radiators are set in front of the windows with the good result of warming the air that comes through. This disposition is very successful when the windows are put in a recess so that the radiator fills the space and does not project very much in the room. The low radiator may then be utilized as a window seat, the seat being of wood with caned or grilled panels; loose cushions piled on the top making a very informal and studiolike arrangement.

The irregularities of construction may in many cases be utilized to advantage in the decoration of a room, especially recesses in the walls.

In the decoration of a dining-room I have seen in Paris, another treatment has been used for the radiators. They were originally put between the windows; they have been left there and an interesting arrangement has been built to cover them up; the radiator is set behind the ornamental grill and the space above is used as an oven to warm the

plates, this disposition having the advantage of being at once practical and very artistic.

In another dining-room, the projection of the mantel breast has allowed to have on either side of it a large closet fitted with glass shelves in the upper part, which was used as a china closet.

In another case an eighteen-inch recess in the wall of a bed-room has been used as follows: The cornice has been run straight, so as to have a regular ceiling and the recess used as an alcove for the bed. It is crowned with an arch and the light draperies around it make a simple and very effective treatment for a bed chamber.

Windows—After years of overdecorated windows, overstuffed windows and portières presenting an incumbrance of heavy curtains, lace curtains, shades and brise bise, the decorators have now come to the extreme simplicity of olden times.

When the sashes of the windows are flush with the wall the simplest way is to hang the curtains from a metal rack set at the top of the trim. A more decorative treatment is furnished by having on top of the same curtains a scalloped or draped valence covering the rack. The valence is sometimes crowned with a small cornice matching in design and shape the woodwork of the room.

When there is a recess in the wall a much better way of decorating a window is to treat the trim as a part of the woodwork and have the curtains hang behind, reserving inside all the necessary space, which will contain the fulness of the curtains when folded.

It has been our endeavor to show that the French periods rightly understood, applied in a proper way, are of an easy adaptation to the decoration of American country houses—that the works of the past have not been done only for the kings and high nobles, and that—whether for the great nobles or for a nobility of lesser rank, whether in the royal palaces or in the small country residences—the French decorators of the 18th century have ever maintained in whatever circumstances the same standard of discreetness, harmony and refinement.

Decoration in the French style need not be showy or factitious

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THE EDWIN BOOTH MEMORIAL

IN Gramercy Park, this city, on November 13, 1918, was unveiled a bronze heroic statue of Edwin Booth, the greatest Actor who ever trod the American stage. It was the anniversary of his birth.

What invests this act with extraordinary importance is this—that it is the first statue erected in this country to an Actor, who is here shown at the age of thirty-five, about to begin Hamlet's soliloquy on life and death.

The cost of this monument was met by voluntary contribution by the members of "The Players" Club.

The sculptor was Edmond T. Quinn, and the architect of the pedestal was Edwin S. Dodge. The price paid Mr. Quinn was $25,000; the Club's other expenses were about $2,000; making the total cost $27,000. Here is the

PROGRAMME

"Blow, Blow, Thou Winter Wind," from "As You Like It"—Sung by a Quartette, directed by C. L. Stafford.

Statue of Edwin Booth—Edmond T. Quinn, sculptor
Gramercy Park, New York

Invocation—Rev. George T. Houghton, D.D.

Presentation of Memorial to The Players—By Howard Kyle, Secretary of the Executive Committee of the general committee which made the monument possible.

John Drew, the veteran actor, then spoke as follows:

"Mr. President, it is with a sense of deep gratitude that we meet you at the base of this finished memorial, designed to perpetuate the memory of our common benefactor—a great actor—the enchantment of whose art is still an abiding influence in many of our lives. The Committee, speaking for the membership of the Club, whose voluntary contributions have met the cost entailed, have the honor to ask that The Players now accept the monument, free from encumbrances, and assume the duty of its preservation. In doing this, we are confident the beauty of the figure and pedestal will elicit from you a tribute to the sculptor and the architect, and the warmest appreciation is due the trustees of Gramercy Park, without whose full cooperation our end could not have been realized."

Unveiling of Memorial—By Edwin Booth Grossman, grandson of Edwin Booth.

Acceptance of the Memorial on behalf of The Players and acknowledgment of the cooperation of the Trustees of Gramercy Park.

Response on behalf of the Trustees—By John D. Pine of the Trustees, in place of Stuyvesant Fish, its Chairman, who could not attend on account of absence from the city.

Appreciation of the character and art of Edwin Booth—By Prof. Brander Matthews.

"Who is Sylvia?" from "Two Gentlemen of Verona"—By the Quartette.

The statue, of dull green bronze, on a dull green stone pedestal, stands in the centre of the Park, looking south—as all portrait-statues should look—in order to always have the face in the sunlight. Circular flower-beds have been made around, in front, and in back of the statue.

Those who often saw Booth, and learned to love him, between 1863 and 1903—the year of his death—and remember the size, the bulk and lines of his body and face, can find only words of praise for the work of Mr. Quinn. From the primary and fundamentally necessary standpoint of *truth,* it is one of the best portrait statues ever erected in this country. Truth radiates from every inch of the work. We feel it is Booth, as nearly so as it will perhaps be possible to represent any man.

This truth is the necessary element of every successful statue. This is the universal element. The element that every normal mind demands in every work of art put forth by an artist in order to captivate the hearts of his fellow citizens. This is the element without which no work of art can arrive at a permanent popularity, and therefore immortality. This element of universality has not been obscured in this statue by any childish Rodinesque departure from nature by any sort of cheap and easily achieved "deformation of the form." The artist was not pushed by a call of ego-mania to do

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PORTRAIT OF MY WIFE
BY LOUIS BETTS
Awarded the Thomas A. Proctor Prize

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Mrs. B. with Ralph and Franklin—By Mary Fairchild Low

THE ACADEMY WINTER EXHIBITION

THE winter exhibition of the National Academy opened on December 11th and will continue until January 2nd, 1919. There are on exhibition 269 paintings and 53 pieces of sculpture.

The Carnegie Prize of $500, for the most meritorious oil-painting in the exhibition as a whole, was awarded to John F. Carlson's "Winter Rigor"; the Thomas R. Proctor Prize of $200, for the best portrait, was awarded to Louis Betts for his "Portrait of My Wife"; the "Isidor Medal" for the best composition painted by an American artist thirty-five years of age or under, went to A. W. Blondheim for his "Decoration"; the "Altman Prize" of $1,000, for a Figure or Genre painting by an American artist, was given to Victor Higgins; the "Altman Prize" of $500, for a Figure or Genre painting by an American artist, went to Leopold Seyffert for his "Lacquer Screen"; the Julia A. Shaw Memorial Prize of $300, for the best work produced by a woman, was awarded to Evelyn B. Longman for her statue, "The Future"; the Elizabeth N. Watrous Gold Medal, for a work of sculpture, without restriction, was accorded to Charles Grafly for his bust of "Childe Hassam"; the Helen Foster Barnett Prize, for the best sculpture by an artist under thirty-five years of age, was given to Leo Friedlander for his "Mother and Infant Hercules."

———

The exhibition is of a very good quality. There are no extremes. There are no great masterpieces or any inept or insane creations such as have found their way into the Academy-shows of the past, for which the normal citizen is no doubt grateful.

But while there are no astonishing works, there is a notable evidence of one gain: the artists seem to have gone back somewhat to a realization of the truth that *beauty* of composition is the first requisite in any enduring work of art. So that there are fewer "stunts" at mere ping-ponging of pigment over poorly designed canvases, and many more than usual of real pictures with beautiful and therefore charming and lovable patterns. There are many tender works fit to embellish any home and worthy of being purchased by such of our citizens as feel like encouraging our American artists.

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We noted the following as worthy of special notice: In sculpture—a marble bust of "Prof. H. F. Osborn," by Chester Beach, excellent; a medal

WINTER RIGOR
BY JOHN F. CARLSON
Awarded the Carnegie Prize

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for "Bide-A-Wee Home," three dogs, by Laura Gardin (Fraser), charming; "Caprice," head of a child carved in wood, very clever; "Ten Portraits," small medallions in bronze, excellent; "Mother and Infant Hercules," by Leo Friedlander, recalls too much the work of Paul Manship and of the Greek archaic, no future life in that path; "Theresa," charming small mask by D. C. French; "The Light That Failed," by C. Scarpitta; "Simpson Lyle, Esq.," bust by A. H. Atkins; "Ignazio Puccino Montana 2d," by P. Montana, charming bust of a baby; "Bronze Head," by A. Piccirilli; bust of "Childe Hassam," by Charles Grafly, excellent, even for Grafly; "The Future," by Evelyn B. Longman, life-size nude girl, very well copied from life and deserving of the Shaw Memorial Prize, but lacks real style and significance, clever but still feminine; "On the Summit," by Edmund T. Quinn, a small but good bronze figure of a woman buffeted by the wind. A beautiful, significant and savant piece of sculpture is "To Our Fallen Heroes," by C. L. Hinton, a third life-size nude woman running to offer a crown to our returning heroes.

Among the paintings we noted the following: "Procession, Chartres Cathedral," by William F. Kline; "Sand Beach and Cliffs," by Dewitt Parshall; "September Moonlight," by George H. Bogert; "Gunsight Pass," by Arthur T. E. Powell; "The Big Hill," by Roy Brown; "Winter, Belmont," by A. T. Hibbard; "A Congo Kitchen," by Johanna K. W. Hailman; "In the Spar Yard, East Gloucester," by Anna Fisher; "The Morning News," by Gretchen W. Rogers; "October Morning," by Leonard Ochtman; "The Desert, New Mexico," by A. L. Groll; "The Valley," by Hobart Nichols; "Morning in the Harbor," by Charles Morris Young; "Hackensack Meadows," by Wm. J. Baer; "The Dust of Battle," by Charles S. Chapman; "Waterloo Place," by Robert Spencer; "Portrait of Mrs. Richard F. Maynard," by Richard F. Maynard; "The Enchanting Hour," by Louis F. Berneker; "New Wakefield," by George H. Smillie; "Portuguese Woman," by Louise L. Heustis; "Autumn on the Home Pond," by R. V. V. Sewell; "Winter on the Litchfield Hills," by A. T. Van Laer; "Spring," by Edward F. Rook; "Salem Bay, Massachusetts," by Charles Hopkinson; "Gray Weather," by Henry B. Snell; "A Busy Harbor," by Jane Peterson; "The Waning Year, Blue Mountain Lake," by Gustave Wiegand; "Resting Fireside," by E. Irving Couse; "The Wind Flurry," by Charles C. Curran; "And There Was Light," by W. Ritschel; "Winter Rigor," by John F. Carlson; "Study in Blues," by Maud M. Mason; "House by the Stream," by Jonas Lie; "Springtime," by Charles Bittinger; "Greater Love Hath No Man Than This, That He Give Up His Life for Others," by Gilbert Gaul; "Night," by Ernest Albert; "A Day in Spring," by H. Bolton Jones; "Reflection," by Kyohei Inukai; "The Brook, Autumn," by Charles Rosen; "Morning in the Connecticut Valley," by Wm. H. Howe; "Under Midsummer Skies," by G. Glenn Newell; "James B. Taylor, Jr.," by William Thorne; "Sun Behind the Hemlocks," by Walter L. Palmer; "Coming Storm," by Wm. H. Lippincott; "Heloise," by Oscar Miller; "From the Garden in June," by Maude M. Mason; "Victory," by Will H. Low; "Riverside Drive," by William A. Coffin; "Autumn Hills," by Eliot Clark; "Noon, Wakefield, R. I.," by R. W. Van Boskerck; "Mrs. B. with Ralph and Franklin," by Mary Fairchild Low; "Coast of Maine," by Cullen Yates; "The Rustic Gate," by Colin Campbell Cooper; "The Spanish Brazero," by Dines Carlsen; "October," by Emil Carlsen; "Snake Hill," by Reynolds Beal; "The Interview," by F. S. Church; "Afternoon Stroll," by Edward Dufner; "The Fan," by W. A. Kirkpatrick; "Central Park and the Plaza," by William A. Coffin; "November Woodland," by G. Glenn Newell; "Decoration," by Adolph W. Blondheim; "The Mountaineer," by Carl Rungius; "White Cottage in Moonlight," by Howard Russell Butler; "Morning," by John W. Bentley; "Eagle and Shark," by Howard Russell Butler; "Portrait of Albert M. Todd, Esq.," by Kenyon Cox; "The Old Tower of Gloucester," by Paul Cornoyer; "The Little Village," by George Wharton Edwards; "A December Morning," by Bruce Crane; "The White Morning," by Walter L. Palmer; "Chrysanthemums," by Dorothy Ochtman; "Portrait, Edward D. Smedley," by W. T. Smedley; "Portrait of Elizabeth," by Sergeant Kendall; "October Clouds," by Henry Kenyon; "Portrait of My Wife," by Louis Betts; "Portrait of Ensign Stanley T. Curran," by Charles C. Curran; "Mrs. O. and Children," by Mary Fairchild Low; "Evening's Home Coming," by Wm. H. Howe; "Over in Goshen," by Ben Foster; "Mademoiselle De Grand," by E. C. Phelps; "Il Tricolore," by S. A. Guarino; "The Print," by Francis C. Jones; "Evening, Wakefield, R. I.," by R. W. Van Boskerck; "Portrait of G. Glenn Newell," by J. Campbell Phillips; "Golden Moonlight," by Birge Harrison; "Jungle Tigers," by W. H. Drake.

All of these have some quality that makes them worthy either of our love, our admiration or our respect. Some are very beautiful in composition, some of unusual technical delicacy and charm. Therefore we repeat: the average quality of the exhibition is good and promises well for the future.

Courtesy of Stair & Andrew

Early Queen Anne chairs and secretary

THE STYLES OF CHARLES II., WILLIAM AND MARY, AND QUEEN ANNE

DURING the long reign of Louis XIV. (from 1643 of the Commonwealth to the reign of 1715), corresponding nearly to the period Charles II., James II., William and Mary, and Queen Anne, England became decoratively subservient to France and Holland, and the square and flat Elizabethan and Jacobean furniture shapes were replaced by Dutch twists and French cabinoles. Even during the Jacobean period gate-leg tables with their slender turned legs had been introduced. In 1660, when Charles II. returned to England after his long exile in France, he brought back with him French manners and tastes, and during the next half century the style of Louis XIV. was dominant at the court and in the royal palaces of England, and was followed or imitated by the more fashionable of the English nobility.

The decorative surroundings of Charles II. were luxurious to a degree previously unknown in England. The bedrooms and antechambers of his fair friends, such as Castlemaine and Portsmouth, made duchesses by him, were among the sights of London, and very quickly swallowed up the 60,000 francs a year that Charles received from Louis XIV. The diarist Evelyn was particularly moved by the silver furniture in the apartments of the Duchess of Portsmouth, a French woman, Louise de la Kerouaille, in the secret service and pay of Louis XIV., and by her new French tapestries (Gobelins) which he describes as "incomparable imitations of the best paintings, far beyond anything that I had ever beheld. Some pieces had Versailles, St. Germain, and other palaces of the French King, with hunting-figures and landscapes, exotic fowls and all to the life ready done."

Nell Gwyn, another of the royal mistresses, had a silver bedstead with embossed representations of the king's head, slaves, eagles, crowns, cupids, and Jacob Hall, the tight-rope dancer. The king's head weighed 197 ounces and the other ornaments 2168 ounces, costing altogether £906. Several pieces of silver furniture, still preserved at Knole, are illustrated by Latham in his English Homes.

The most prominent English architect of the period was Sir Christopher Wren (1632-1723), who rebuilt a large part of London after the great fire of 1666. His most famous building was St. Paul's Cathedral. He is said never to have visited Italy, but was in Paris in 1665, returning thence as he himself says "with all France on paper." While in Paris, he met the Italian architect Bermini, who gave him a glimpse only of designs he was then making for the façade of the Louvre. Wren said afterwards that he would have "given his skin" for a chance to copy them.

Upon the accession of William and Mary, Wren was commissioned with the enlargement of Hampton Court Palace, and constructed the existing suite

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of State apartments in avowed imitation of the splendor of Versailles. Hampton Court is fifteen miles southwest of London, is open to the public daily, and should be visited and studied by everyone interested in English domestic architecture and decoration.

An important room at Hampton Court is Queen Anne's chamber, with elaborate four-poster in crimson Genoa velvet, walnut chairs, benches and stools to match, all very good Louis XIV. in style. The mural paintings, each 20 by 35 feet, picture Queen Anne and Prince George in allegorical scenes, with Europe, Asia, Africa and America come to offer homage. They were painted by Antonio Verrio, an Italian summoned to England by Charles II. to help revive the Mortlake tapestry works, whose talents were from the first diverted in another direction. Until his death in 1707 he was kept constantly busy decorating ceilings and walls. His earliest work at Windsor was less flamboyant in color and design than his later manner that drew from the Pope the couplet:

"On painted ceilings you devoutly stare,
Where sprawl the saints of Verrio and Laguerre."

Laguerre was a French painter who assisted Verrio in his portrayal of gods and goddesses, Cæsars, columns and pilasters, nymphs, satyrs, muses, virtues, gephyrs, cupids, etc., drawn from Roman history and mythology, together with apostles and saints and their persecutors, from sacred and legendary history. One of the best examples of Verrio's work are the paintings on the walls and ceilings of the King's (William's) Great Staircase at Hampton Court, of which a contemporary poet said:

". . . Great Verrio's hand hath drawn
The gods in dwellings brighter than their own."

But the guide-book of Hampton Court, by Ernest Law, speaks of these paintings as "meretriciously magnificent—a good specimen of that gaudy French taste which was first imported into England by Charles II. and his courtiers, and finally triumphed in the reign of William and Mary over our less pretentious, but purer and more picturesque native style."

The most famous residence built during the reign of Queen Anne was Blenheim, tribute of a grateful nation to the Duke of Marlborough. For years under Charles II. and James II. England had played second fiddle to Louis XIV., and under William had struggled against him ineffectually. When at last, under Anne in 1704, came the overwhelming victory of Blenheim, Englishmen went mad with relief and joy. The Queen endowed the Duke with the Royal and Historic Honour of Woodstock, covering some 22,000 acres, and Parliament was willing to spend half a million pounds to house him suitably.

I agree with Sir Joshua Reynolds that the architect Sir John Nanbrugh executed his commission magnificently, in spite of the fact that Horace Walpole speaks of Blenheim as "one of the ugliest places in England." It is about eight miles from Oxford and is open to the public in summer on Tuesdays and Fridays from 12 to 2. Especially interesting are the three state-rooms in the style of Louis XIV., illustrated in Latham's English Homes, that contain contemporary tapestries picturing the Duke's victories, woven by Josse de Vos, who also wove the "Apollo and the Muses," in the New York Public Library. In one of the three rooms is a portrait of the present American Duchess, Consuelo, by Carolus Duran.

Another monument of the period is Kensington Palace in London, part of which was built by Sir Christopher Wren for William and Mary, and in which both sovereigns died, as well as Queen Anne and her husband, Prince George of Denmark.

Wren was wonderfully fortunate or wise in the choice of his assistants. Most remarkable among them was the carver Grinling Gibbon, whose work in wood and stone has never been surpassed, and was not equalled by that of any artist at the court of Louis XIV. He carved cherubs, foliage, birds, flowers, shells and fish in great variety and extraordinary complexity. There are splendid examples of his work at Hampton Court, Kensington, St. Paul's and the Library of Trinity College at Oxford, and few of England's wealthy men who built during the fifty years of Gibbon's activity were

Bureau in the style of William and Mary

satisfied when the famous decorative sculptor was not represented in at least one of their rooms. This meant large workshops and many helpers, and also many more or less independent imitators. Gibbon's favorite woods were pear, cedar and lime, especially the last.

During the reign of William and Mary the Dutch influence was, of course, particularly strong, and the importations of furniture from Holland were many.

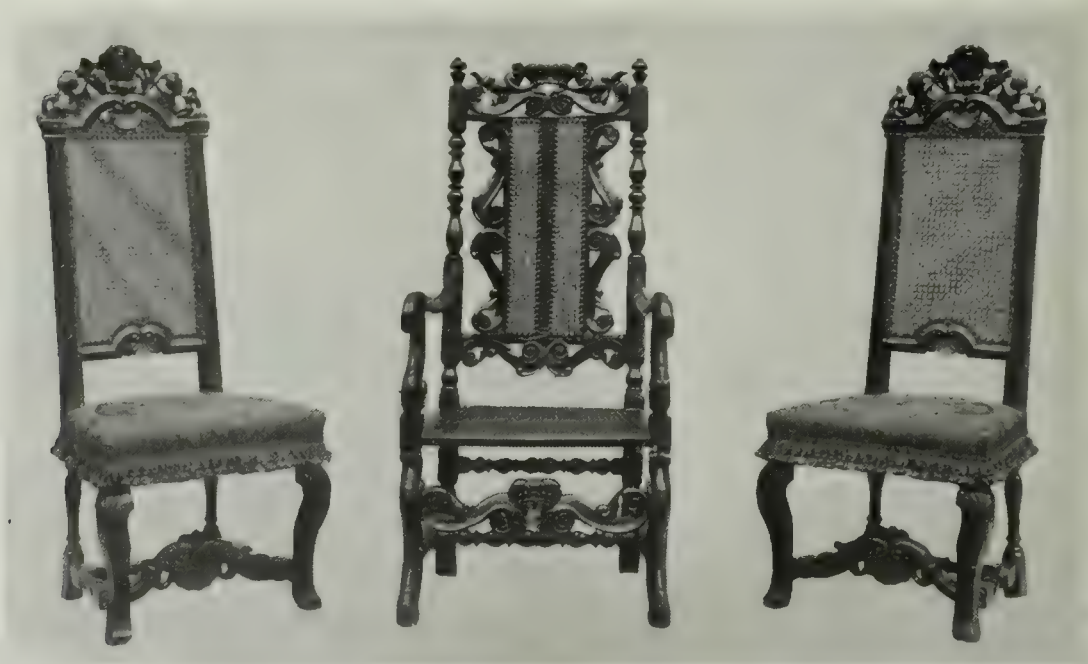
During the reign of Charles II. walnut furniture came into common use in England for the first time, walnut being more suitable for the twists and reversed curves that, in oak, on the cross grains are likely to chip. The frame and linings of cabinet work continued to be made of oak, but outer surfaces were veneered with walnut and had applied mouldings of walnut. Caning also came into fashion. For wainscoting oak continued to be the predominant wood, with cedar also used for doors. When the woodwork was painted or gilded, as was common, pine was usually substituted because cheaper.

About 1675, clocks and small tables began to be ornamented with marquetrie laid down as veneer. At first the designs were of Italian inspiration, acanthus-leaved arabesques and birds inlaid in brown and buff woods, and later, flowers and birds in the more realistic Dutch style. The two styles amalgamated toward the end of William's reign, and then by degrees the marquetrie became merely an intricate series of fine scrolls.

The standard type of small oak table in the last half of the seventeenth century was the "gate-leg," few examples of which date from earlier than the reign of Charles II. Even in the larger sizes for dining-room use, it is comparatively light of appearance and lacks the massiveness of the Elizabethan and Jacobean square and rectangular tables. The increased use of small tables is attributed to the introduction of tea into England, and the social drinking of tea, coffee and cocoa. Card-playing also became the fashion during the reign of Charles II.

The earlier chests of drawers were comparatively small, usually with raised panels or mouldings, and with bracketed corners or ball-feet. Later the drawers were mounted on twisted or turned legs fixed to a shallow plinth or joined near the ground by shaped stretchers. The "high boys" or "tall boys" that began to appear during the reign of Queen Anne are the response to a demand for more storage space. They were made in two sections, upper and lower, for convenience in moving and grace of line.

Of the late Stuart period as a whole (1660-1714) it may be said that it is distinguished by the substitution for Elizabethan and Jacobean straight lines and rich, flat and low-relief ornament, of Baroque curves and ornament in high, real or painted relief; of the styles of Charles II., William and Mary, and Queen Anne, individually, that they are in no sense developed and perfected styles like that of Louis XIV., but nevertheless often interesting and beautiful, especially when not over-pretentious.



The chairs at either side are William and Mary; the centre chair is James II.

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PRINTING IN COLOR

THE art of Printing in Color from an engraved metal plate passed through many years before it reached its final goal in the 18th century. Both France and England were taking great interest in its development, both finally obtaining their objective, but in different ways. France being the first to arrive, we will endeavor to describe in a general way their method of procedure. Attention must be first drawn to the fact that their finest printing has been with aquatint-plates, employing three in their earlier printing, increasing the number as more colors were required. The three plates mentioned were for the three primary colors, Red, Blue, Yellow, superimposing one over another, where the combination would result in the sought-for color. This process was the invention of an artist named James Christopher Le Blon, who, although of French extraction, was born at Frankfort-on-the-Main, May, 1667. He lived, as many of the artists did at that time, a wandering life, receiving most of his training at Zürich. From there he journeyed to Rome, finally leaving that city with a Dutch friend to live in Holland, settling down there as a miniature painter at Amsterdam in the early part of the 18th century. It was here that he learned about the Isaac Newton theory, that the variegated hues of the spectrum of white light are merely combinations of certain primary colors, which are simple and uncompounded, i. e., are not the product of any other combination. He held that all other tints and shades in nature are the result of combinations of these in varying proportions. He was of the opinion that there were about seven of these primary colors, whilst Hooke, another scientist, held that there were but two, Scarlet and Blue. The Newtonian color theory was subsequently modified to the present one, that there are three color-sensations which can be represented by Red, Blue and Yellow. Le Blon seems to have been attracted to this idea, and has been given the credit of having first applied it to the processes of printing in color by the means of separate plates.

Courtesy of M. Knoedler & Co.

Miss Farren, Countess of Derby
Stipple engraving by F. Bartolozzi after the painting by Sir Thomas Lawrence. Published Jan. 1, 1792

This all transpired in the early part of the century. Le Blon died in 1741, but he left a number of pupils who carried on his ideas, improving them, with the final result of producing in the last quarter of the century the perfection in printing with separate plates, increasing the number as more colors were required; the final printing was usually black.

The following are some of his most prominent pupils and imitators:

J. G. Dagoty, his sons, Edward Gautier Dagoty and Armand E. Gautier Dagoty; A. Robert, Carlo Lasinio and Jan L'Admiral.

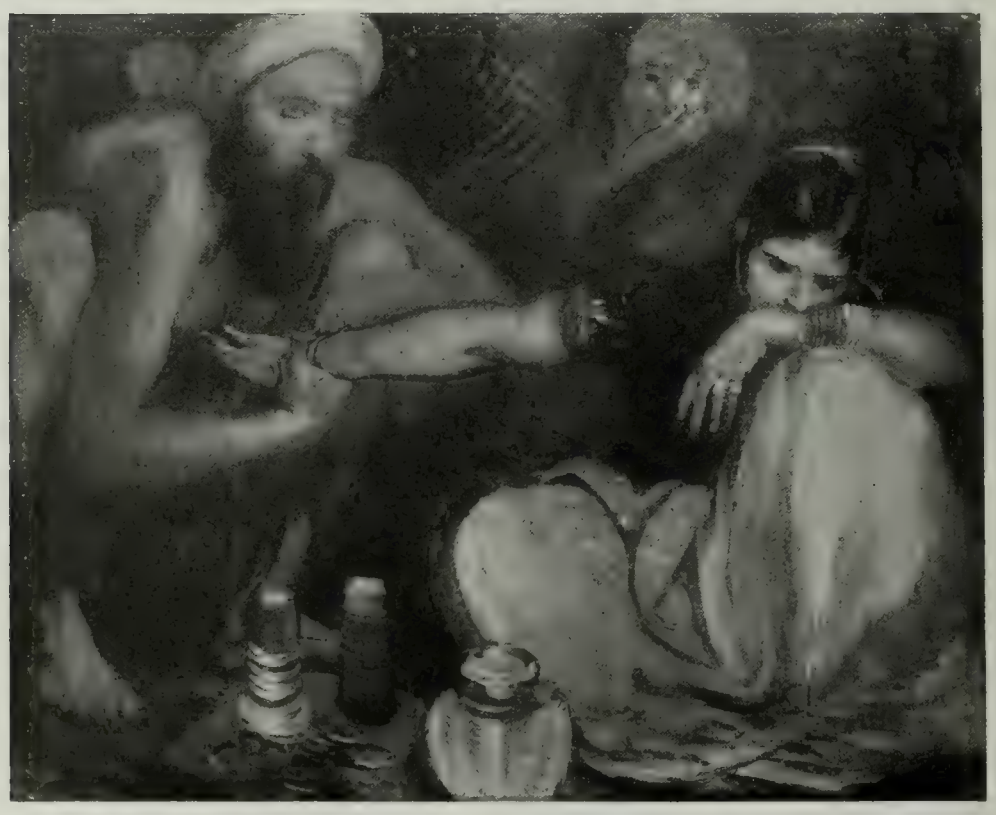
The really great French artists were those who came in the last quarter of the century, viz.: P. L. Debucourt, Louis Bonnet, P. M. Alix, J. F. Janinet, Charles M. Descourtis, J. M. Moreau le Jeune, etc.

Most of these artists were born within a year of each other.

Jean Baptiste Le Prince was the inventor of Aquatint Engraving about 1768. The exact year is not known.

In regard to the 18th-century English Prints in color, both from Mezzotinto plates and Stipple Engraved plates, printing in color was brought over to England from France by an engraver named William Wynne Ryloned (born in London, 1732), supposed to be about the year 1774, whose work consisted mostly of prints from the Stipple engravings, inking the plate with several colors with the aid of a stump brush. The invention of the process of printing in a number of colors from one plate at a single impression must be chiefly credited to a London engraver, Robert Laurie (1749-1804), who communicated to the "Society of Arts in 1776 a method of producing copperplate pictures in colors at a single impression by inking the plate with stump brushes." This method requires great care and patience, and the printer must be an artist, not an artisan, for the colors which are generally thick

(*Continued on page* 181)



"The Bracelet Seller"—By Albert Besnard

"Winter in the Forest"—By Anshelm Schultzberg

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"On the Quai, Paris"—By Jules Pages

"The Pilgrimage"—By Adriano de Sousa-Lopez

Nineteenth Century English ware. The mug at the left carries quotations from Dr. Franklin's "Poor Richard"

Dark blue printed ware, Nineteenth Century, English

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Liverpool pitchers

OUR GRANDMOTHER'S CHINA

By EDWARD B. ALLEN

OUR grandmother's china (the famous Colonial Staffordshire, as most of us, I imagine, remember only as such), those exquisite blue and white or brown and white pieces with such interesting pictures and decorations, so carefully treasured by her — she would let you as a child, see them but not touch them, were once articles of common use, in fact, the only ones to be had. Then so common, now, so rare and valuable, that it is difficult to find good pieces outside of a museum or private collection. Who would ever imagine that the rich blue color (Staffordshire blue) was first used merely to cover up the imperfections of the cheap grades selling from sixpence to a shilling a plate?

This ware is especially interesting aside from family tradition or sentiment because it was so closely allied with the lives of the founders of our Republic, and portrays so many scenes of historic importance, including famous buildings here and abroad, land and sea battles of the Revolution, portraits of famous men beginning with General Washington and including the Marquis La Fayette, Benjamin Franklin and others. Then later appear the earliest railroads and steamships, the opening of new canals, state emblems, the cities of New York, Boston, Baltimore, and many others.

In fact, it was the custom of the English potters to reproduce at once on their pottery all important events that would catch the American trade, even while the Revolution was in progress. Surely this was astonishing business enterprise.

There was also the well-known Willow ware with its Chinese scenes in typical blue and white. One unique custom of ship-owners was having a Liverpool pitcher made to celebrate the launching of new ships, with a picture of the ship on one side and an appropriate verse on the other. This always graced the banquet which followed the launching, always a joyous time, although fraught with many possibilities.

These Liverpool pitchers, noted alike for their shapely outlines, soft ivory tone and distinct black printed designs, are quite famous now.

Although primarily made for ship owners, those destined for America seem to have been devoted to the glory of Washington and America, as his portrait and tomb and the figure of Columbia appear on most of them.

In addition to these historical pieces are the fascinating literary ones. First and earliest are those bearing the maxims of Poor Richard, which, published first in almanac form by Benjamin Franklin, soon appeared on mugs, plates, cups and saucers, to carry this good advice to all the households in the land. It was a unique way of con-

"Dr. S. painting a portrait"

"Dr. S. reading his tour"

stantly giving good advice in a manner that would not offend and also attract the child.

The climax of the literary interest of the pottery was reached, however, with the production of the Dr. Syntax series, about 1809, when the first of those satirical poems were a great hit in London. They were divided into three tours: First, Dr. Syntax in Search of the Picturesque; Second, Dr. Syntax in Search of Consolation; Third, Dr. Syntax in Search of a Wife.

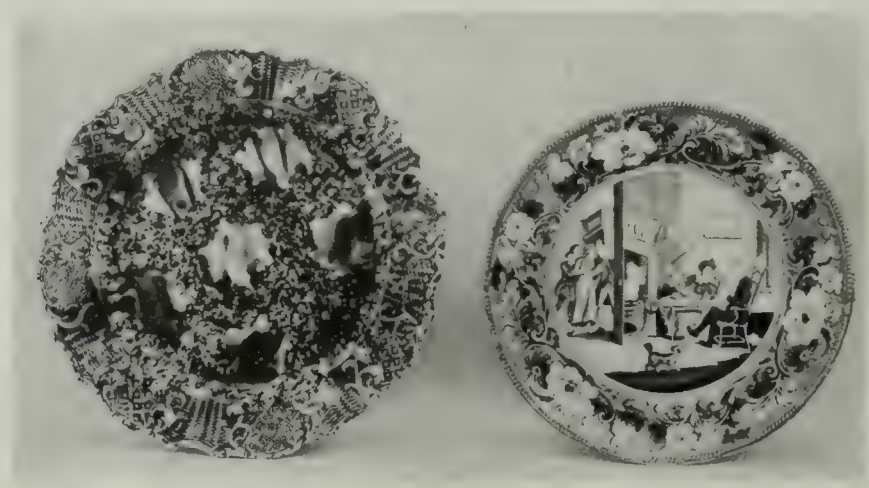
The three series were by the potter Clews, mostly in the dark rich blue of Staffordshire, and were at once much sought after. The scenes were from Rowlandson's eighty illustrations, which accompanied the original text in Ackerman's Poetical Magazine, as fast as written by the strange and then unknown author, Wm. Coombs. Dr. Syntax, as portrayed by the drawings, became a famous imaginary character, and wigs, coats, hats, etc., were named after him.

The second tour appeared in 1820 and the last one the next year. Each piece of the series is a combination of fine drawing and color effects, with the added interest of the story, its wit and allusion.

The author, sometimes called the English Le Sage (the similarity of their satire, force and realism thus drawing together Gil Blas and Dr. Syntax); that strangest of men, a highly-cultured gentleman of the fashionable world, a rare wit and genius, once rich beyond the dream of avarice, was later for many years an inmate of a debtors' prison. Here he wrote the poems under an assumed name as the illustrations were brought to him one by one, till again he had a large income and fame which he could not openly claim, lest once more his debtors take it from him. So, clinging to his room in the prison as the only part of earth he could call home, and be at peace, he burrowed among his books and manuscripts, protected by the prison walls from prying eyes and malicious tongues; spinning his literary cocoon, which later gave him fame, as well as the artist who made the drawings, the magazine which published them, and the potter who reproduced them. Thus humor and pathos are blended together by the whimsical design of the plates.

Alas, that this style of china decoration has not continued to give us something of real interest and beauty of a national import to decorate our tables and china-closets, as in the past.

In this way our artists and designers might make a real effort at pleasing decoration, rather than by pictures and drawings which so often do not correspond with surroundings.



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PAINTING PAST AND PRESENT

A Contrast and a Conclusion

By ELIOT CLARK

IN the beginning art was ornament, created to adorn. Art served an idea or purpose. This idea was not personal; it was universal, a symbol which all could read. It was the manifestation of the ideas and ideals of a given time. In this sense the art of the Old World was truly popular.

The artist was first of all the craftsman. Not a genius in our modern sense, as one endowed with a particular temperament, he was essentially a superior workman, using a universal language. Style and manner were intimately interwoven with the craft. Thus we note that with every change of method, of medium or of the surface to which the medium was applied, we have a change in style and manner. We conclude, therefore, that the distinctive styles in painting flourished under set limitations: the limitation of the idea or subject matter, the limitation due to the particular place, and the limitations due to prescribed methods and canons. These limitations established the convention. This convention we call style. In Chinese and Japanese art, where we see some of the most distinctive of all style, we note the most precise and rigid restrictions. It is apparent, then, that the great distinction between ancient and modern painting is that, whereas the ancient worked under prescribed limitations, the modern works under no limitations.

Freed from the restraint imposed upon the earlier painters, no longer conversant with the symbolical art of the past and its more impersonal expression and appeal, the modern would express *himself,* his own impressions, his own emotions. In striking contrast to the serenity and nobility of the art of the past, its abstract ideas, its poetical aloofness, we have the modern prose painter, the material modern, the one for whom the personal impression, the momentary sensation, the record of a fleeting phase is paramount.

Social unrest at the close of the eighteenth century and the struggle for liberty and freedom led to the association of nature and the natural wish for the true and the free as opposed to the artificial and the aristocratic. We see in every manifestation of this period an endeavor to annihilate form and convention. Art follows this struggle for freedom that would be free. Painting should recognize no limitations. The artist must be his own voice. Only the original work is important; only that which smacks of the personal and the peculiar. The modern artist has refused to bow to tradition. He would create his own idea, his own methods. He himself, to be entirtly free and original, must be isolated and apart. Thus we have the dictum of Whistler: "The master stands in no relation to the moment at which he occurs — a monument of isolation."

In modern art two main tendencies are clearly defined: the desire to represent or reproduce an image of nature, and the desire to express the emotions aroused in the artist by nature. One school we may call the realistic or naturalistic, the other the romantic or ideal. In discarding the methods and conventional limitations of the old masters the modern artist in his endeavor to express himself, to become free and individualistic, at once established new dogmas and unaware became enslaved by new ideas, the limitations of which were unhappily not so conducive to beauty as the limitations of the ancients. The movement of the return to nature which found its expression in the philosophy of Jean-Jacques Rousseau, allied as it was with truth and equality, became the dominant thought in the modern democratic State, also found its expression in Art.

This explains the importance and significance of landscape painting in the nineteenth century. As the creation of God, nature could not be perfected by man; inasmuch as every manifestation originated from the divine, the natural became the divine. To paint the natural was the painter's highest purpose. Art became pantheistic. The realists or naturalists have changed from one style or manner to another, but the idea or intention of creating an image of nature has not changed. This is their dogma; this their ideal. Realists we call them; but, inasmuch as they follow a fixed idea, they are idealistic enslaved by that idea.

Naturalism can never produce a great work of art. The naturalists admit a rival in nature herself never to be rivalled. The perfect imitation of nature is impossible; but were it possible, it has little in common with creative art, the aim of which is to create beauty through the harmonious relation of shapes and colors as expressive of an idea. Naturalism does not admit of invention or creation. Imitation has in itself no relation to a particular place or particular purpose. It is here when imitation ceases that decorative design begins. Its intention is to create a work of art which shall

beautify, and be in harmony with, a given place. It is precisely this limitation that stimulates the artistic imagination and creation.

In seeming contrast to the realist we have the romanticist. They have one idea in common which marks them as children of the same time. They, too, would be free—free to express the individual self, knowing no tradition. The modern romanticist is interested only in his personal feeling about particular things. He would express his emotional nature. It is not the subject itself which is of significance, it is the emotion produced by the subject in him which is all important. This is the real truth, of which the visual manifestation is merely the illusion. Freed from representing the natural, he would represent his impressions of the natural. Despite his desire of freedom, he, too, becomes enslaved by the limitations of a fixed idea. The emotional manifestation being the supreme truth, he, too, serves truth. But in him the purely emotional seldom takes definite form; it is too vague, too elusive. Inasmuch as design demands clarity and definition, design for him must be sacrificed. The sentitive illusive effect is expressed by what is loosely called "tone." The romanticists become the "tonalists."

Both schools would be free from traditional limitations. They become free only to be enslaved by a new idea. But whereas the ancients recognized the limitations of the craft and worked within these limitations to beautify a particular place for a particular purpose, the modernist, following the ideal of truth, does not recognize any limitations. Both schools have completed themselves. The naturalistic proved itself estranged from beauty when, in following the creed of truth to nature, it attempted to represent ALL of the natural facts (the Pre-Raphaelites, Ruskin, Bastien Lepage and the photographic idea). Also, when later the naturalistic movement become lost in the illusion of light and atmosphere (Monet, the *pointillistes* and the painters associated with the scientific analysis of light and color).

When, at the present time, force of representation and startling impression become the goal, we have the same idea in different guise. The earlier naturalists were affected by the form of the facts; the later naturalists by the momentary effect of the facts. One school was particularly interested in counting the leaves on a tree; the other school is not interested in the leaves of the tree at all. It is interested rather in the shape of the tree, its value, its color and its relation to surrounding forms and colors. Both schools are, however, particularly interested in recording the facts, in expounding the truth.

The romantic idea has also taken many forms and manifestations. Less enslaved by subservience to literal truth, the romanticist is more creative in design composition. He uses his forms and colors as objects representing ideas. In this respect Delacroix is akin to the old masters. He is, however, controlled by the emotional nature, and in consequence loses control over his medium. This is true also of Turner. His later work tends to annihilate form. As a result his technique becomes more mannered, hazardous and inefficient. In the later development of romanticism the emotional assumes less the voice of general ideas and, being associated with a particular impression, it becomes more personal. Thus we see less interest in design and its relation to the idea. The emotion becomes more vague—we have the tonalist (Whistler's nocturnes, the later work of Inness and many present-day painters).

The latest emotional manifestation, the supreme struggle of the personal and the peculiar—doomed to death before birth — is cubism, futurism and other isms.

Notwithstanding the fact that in the beginning of the modern era the methods of the old masters were lost, it is primarily the change of thought and purpose that marks the modern from the ancient. But the pictorial thought and the means of expressing it are so intimately interwoven that we can not change the one without influencing the other. We can not dissociate the creator from the craft.

Modern art therefore begins with modern methods. Whereas the methods of the old masters are characterized by indirect painting and the use of transparent color, the modern method is characterized by direct painting and opaque color. The dominant value in the pictures of the old masters is about midway between black and white. It is in this scale that the colors are the most rich and intense. The color was produced by glazing a darker warm color over a lighter cool color. This not only created the desired brilliancy and vibration of color, but allowed the use of the warm colors for glazing, which from their chemical nature are the most transparent colors of the palette.

Change to the modern color scale was inevitable. It is the result not alone of the endeavor to approximate the values and colors of nature, but it is also the natural outcome of the change of method. With direct painting it at once becomes necessary to introduce opaque pigment, and with the addition of white the colors of necessity are lighter and cooler. The raising of the register and the cooler scale of colors were therefore a natural result in the development of painting. But although the moderns have extended the scale of values and added an entirely new range of colors, in doing

(*Continued on page* 185)

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NOTES *of the S*
and GALLE

AMERICAN MINIATURE SOCIETY EXHIBITION

FROM November 20th to December 10th inclusive, there were on exhibition at the Arden Galleries eighty-one examples of miniatures painted on ivory.

In order to encourage the Society, we give the names of all those who have entered works at this exhibition:

Mary Coleman Allen, Ichiro E. Hori, A. Margaretta Archambault, Annie Hurlburt Jackson, William J. Baer, Julie Kahle, Martha Wheeler Baxter, Margaret Kendall, Eulabee Dix Becker Elizabeth A. McG. Knowles, Alice Beckingto Lydia Longacre, Clara Louise Bell, Selma M. Moeller, John Bentz, Katherine S. Myrick, Mil L. Bulena, Elsie Dodge Pattee, Eva L. Carm William Sherman Potts, Marjorie S. Coll Heloise G. Redfield, Grace E. Daggett, Jennia Sage, Frances Evans, Carlotta Saint Gaud Annie M. Fenderson, Edith Sawyer, Bernice F Fernow, A. W. S. Siebert, Harriette Draper Mabel Beatrice Smith, Alexandrina Robertson ris, Lucy M. Stanton, Margaret Foote Hav Maria J. Strean, Cornelia E. Hildebrandt, Mab Welch, Laura C. Hills, William J. Whitten Alyn William.

Though the quality of the work of these a varies, there is not one bad example of mini paintir encou of iv in F

Portrait of Homer Saint Gaudens
By Carlotta Saint Gaudens

co of such in in their ensemb of such as are not p jects, as landscapes or . Here is a field for great triumphs for our miniature artists. Mabel R. Welch, for example, exhibits a small "Landscape," charming in composition and color. She should be encouraged. Had we been able to obtain a photograph of her work, we would have reproduced it.

Perhaps the most attractive "portrait-picture" that is a combination of frame and portrait is the portrait of "Homer Saint Gaudens," by Carlotta Saint Gaudens, which we reproduce. It recalls the fine taste of sculptor Saint Gaudens, showing a lovely landscape back of the head, as a background. It is an admirable piece of work.

OLD HOME AT WESTPORT, CONN.
By Colin Campbell Cooper
at the Water-color Exhibition

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G. Boissier

Secrétaire Perpétuel de L'Académie Française

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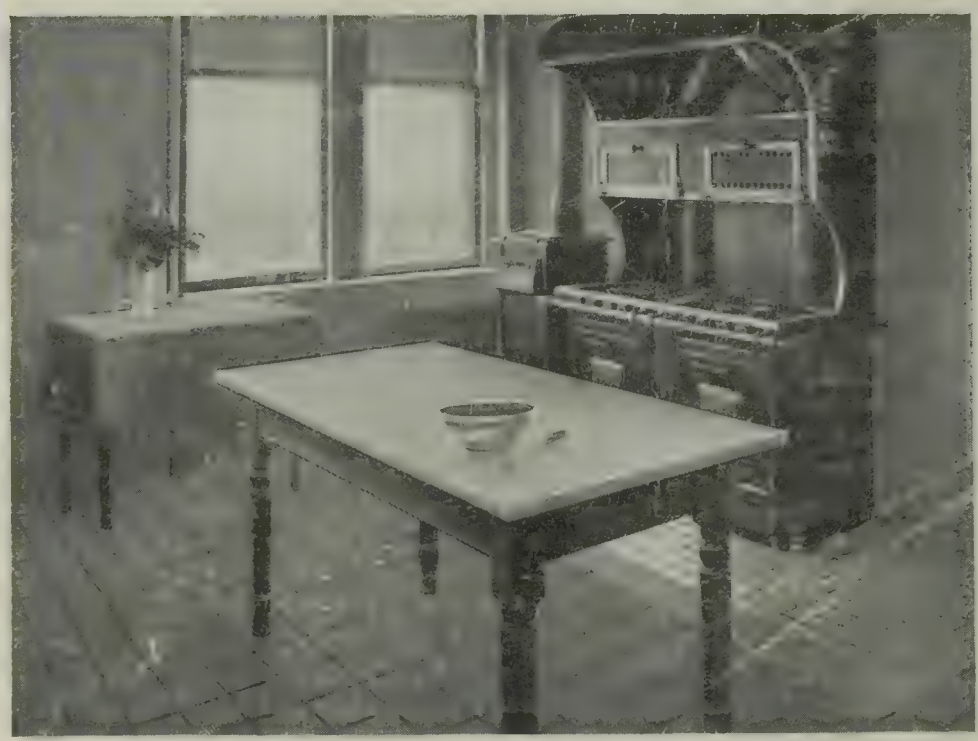

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ARTS

We reproduce also "*Eirene*," by William Sherman Potts. It is a very beautiful little nude, well drawn, charming in composition, chaste in spirit and altogether lovely in color, fit to hang even in a Cardinal's library. We hope Mr. Potts will keep on in this direction—towards the ideal.

We urge the public to visit this most interesting and well arranged show, which is beautifully set off by a display of fine examples of pottery from the Durant Kilns, and by some sumptuous tapestry.

EXHIBITION OF THE AMERICAN WATER COLOR CLUB

AT the Fine Arts Gallery, 215 West 57th Street, New York, there was held a most interesting exhibition by the American Water Color Club, from November 2nd to November 24th, consisting of three hundred and thirty-one exhibits.

We believe the public does not know as much as it should about the difficulties, and the intimate nature of water color painting and therefore we have frequently insisted that every university, college and school in the land should have an art department, in which all the arts should be taught. This not, to "make by hand," more and more artists —for we cannot make artists since they must be born—but every student should be taught the difficulties, the beauties, and significance of every art—in order that his mind may be opened to the importance of every art. For by this study will be opened to him an entirely new and unsuspected world, and be a source of ever increasing pleasure, which will never die, and which alone will make life in semi-poverty a joy, here in the future, as it now is in Paris and Rome, and as it was in Athens in the past.

There is so much beauty at every turn in Paris that thousands of highly intellectual men are content to live there poor, and in a garret—since every beauty belongs most to him who is able to see it and appreciate it the most. If you, reader, are able to appreciate more than he does, the palace of Rockefeller, you in reality own it more than he does—if he allows you to see it. Even if he is the proprietor and pays the taxes and looks after it, he provides you with an architectural and artistic feast every time you pass by it. Why should anyone grieve at not *owning* great works of art—so long as he can see them, and thus own them whenever he feels disposed to? Thus, in order to profoundly enjoy any art, whether painting, etching, keramics, sculpture or water colors, we should study the fundamental law of these arts and the difficulties to be overcome in each. And the more we know and feel the difficulties of an art, the more we will appreciate a successful piece of art, and nothing so teaches us the difficulties of an art *as trying our own hand at it* and seeing how weak we are in that particular line of endeavor, however strong we may be in another line, for the excelling in which we were born. Why does the average boy sit agape when a skilful juggler does his stunts? Because he has tried to do them himself and, so, knows how much more skill it requires to juggle three oranges than two, and how much more difficult it is to juggle one orange, a cigar, a bottle of champagne and a Japanese sword, all at the same time. Juggling is a matter of skill.

Water-color painting is also a matter, principally, of skill. Above all a pure water-color. That is a real water-color painting—one in which white and black colors are used only to modify the other colors, and in which the pure whites are obtained only by not covering the white paper at all with any color whatsoever—thus forcing the white paper to furnish the high lights. Moreover, since water-color flows and thus overflows easily it requires great skill and dexterity to use it so as not to spoil good drawing and to avoid obtaining "muddy" colors. Also water-colors when first applied to paper look darker than they will when dry. This requires almost an uncanny intuition and judgment which is the very essence of all cleverness. So difficult is this process that few of even the best water-color artists observe the rule; they obtain their high-lights by using not only white water-colors, but guache.

These are only a few of the difficulties of pure water-color painting but they are enough to make the contemplator take a deeper interest in the efforts of our American water-color artists than he could before he knew of the difficulties.

The general study of art in our schools will gradually develop an *art atmosphere* which, penetrating into the soul of all, will gradually insure the birth of greater and greater artists, born with the powers needed to create truly great works of art. And the study of water-color painting in the various schools will very soon lift our water-color schools to a level equal to that of any foreign school.

Because the American is by nature clever. Moreover there should be a room in the Metropolitan Museum specially devoted to water-colors as there are in the Louvre Museum and in Luxembourg Museum.

We believe that some of our American water-color artists hold their own with those of any other country and should be encouraged by all means possible so as to nerve them to surpass all comers, in this always cheering and sometimes exquisite art. This show at the Water Color Club was on a level above the previous ones which was gratifying and promises well for the future and we trust that the public will take an increased interest in the exhibitions of this admirable Society, visit them and buy the pictures.

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ORIENTAL RUGS FOR HOUSEHOLD PURPOSES

EACH year shows the growing popularity of Oriental rugs, and a greater appreciation of their value for purposes of decoration as well as of utility. In the mystery of their symbolic figures, in the graceful rhythm of floral patterns, in the rich, deep coloring of the long nap, is a lure that few observers escape. There is also the charm of association, since they call to mind pictures of burning desert sands, slowly moving caravans, gilded domes of Moslem mosques, and all the luxury and splendor of the land of Aladdin and Sinbad. They also appeal to the keenest sense of taste and refinement. So it is that throughout this land there is hardly a home with any display of luxury but has a few if not many of these knot-tied rugs.

Most people, as a rule, even though they find little difficulty in selecting other furnishings, are at a loss to know which are the best rugs to purchase. Nor is this surprising, since technical qualities as well as taste are important elements in the decision. For this reason salesmen of some of the largest retail dealers of this country take particular pains to learn all the conditions affecting a proper choice, and advise their customers from an impartial standpoint. But as this is not always the case, it is well to call attention to the essential qualities that should be considered by a purchaser.

He should first decide for himself the largest amount he is willing to pay for a rug, since some can be bought for the equivalent of a dollar per square foot, while others cost ten or even one hundred times as much. He should decide, too, whether he wishes large or small rugs, and whether they are for hallways or for rooms. He should consider to what extent, if necessary, durability should yield to artistic qualities, and should choose rugs that harmonize in color with the other furnishings of the rooms where they are to be placed.

Careful attention also should be given to the effect produced by the use of aniline dyes for coloring the yarn. Only modern rugs contain this undesirable taint; and those made of wool colored with such dyes should be rejected. On the other hand, many rugs which are "washed" or treated with some artificial process to soften the fresh, raw colors, are not altogether to be despised. Some, to be sure, are injured by the improper use of acids, but many are treated in a way that does little permanent harm. The beautiful Kermanshahs, Sarouks, Kashans, in fact, nearly ninety per cent. of the ruge made to supply the Occidental demand, have soft tones that are obtained by some artificial process; yet these pieces are frequently desirable as floor coverings. Unfortunately it is very difficult for an inexperienced person to judge correctly if a rug is colored with aniline dyes or is "washed," but any reliable dealer, when asked, will state the facts.

Of still greater importance from the standpoint of the ultimate pleasure to be derived from Oriental rugs are the charms of individuality and association. A very large number of those which are made by exporting companies to meet the market demands follow formal patterns which show but slight variation. They may display perfect balance of drawing, perfect harmony of colors; but they lack the originality of a rug woven for use in Oriental homes, one which often contains nomadic features, and a symbolism associated with a primitive faith and early philosophies. There is, too, an untiring interest in the companionship of such rugs as a Shiraz, which has been taken on one of the yearly pilgrimages to Mecca as an offering of propitiation, in an old Mosul woven near the ruins of Ancient Nineveh, or among the valleys where once Abraham tended his flocks, or in a well-woven Beluchistan on which the knees of a dark visaged Moslem have often knelt in the sandy deserts. These are qualities which merit careful consideration.

From the standpoint of the general purchaser, rugs may conveniently be separated into three groups: the inexpensive, those of moderate price, and the expensive.

Among the inexpensive rugs are the Afghans, Beluchistans, Mahals, Muskabads, Mosuls, Kurdistans, Kazaks, Genghas, and Shirvans. Of these the Afghans, Mahals, and Muskabads are almost invariably of carpet size; while the Mosuls, Kurdistans, and Genghas are usually runners, or pieces much longer than wide; and the Beluchistans, Kazaks, and Shirvans are slightly oblong or of small size.

When once an Afghan, which is sometimes called a Khiva, is observed, it will never be mistaken for any other class. The pattern of the field consists of perpendicular rows, usually three in number, of octagonal designs placed end to end, and of a corresponding number of small diamond-shaped figures between these rows. From the very broad webs of the ends hangs a loose fringe, which is often of got's hair. Equally conspicuous are the colors, for the field is always a dark red or reddish brown relieved by the deep blue and lighter red of the octagons. These rugs are the work of the fierce tribes that wander across the mountain ranges of Northern Afghanistan onto the plains of Turkestan, bidding defiance to the march of civilization, and leaving the impress of their own untrammeled spirit in their fabrics It is still possible to buy many excellent pieces of this class at the rate of a dollar and a quarter or a dollar and a half per square foot,

though it should be remembered that rugs are always sold by the piece and never by their superficial area.

At Sultanabad in Persia are located some of the principal companies who exploit the manufacture of Oriental rugs, for they not only constantly employ large numbers of weavers in the city, but encourage the natives in all the surrounding hamlets and villages by supplying them, if necessary, with wool and dyes to be paid for upon the completion of their work. In this district are woven the Mahals and Muskabads, which are invariably large rugs of almost square shape. The patterns frequently consist of concentric medallions covered with small conventionalized floral figures, so that the colors are broken into small masses. These pieces are stoutly woven and are among the most inexpensive of Persian rugs, since they cost little more than Afghans.

Such a great similarity exists between the Mosuls and Kurdish rugs, that they are constantly mistaken for one another. Nor is this surprising when it is considered that they are woven in adjacent districts and by tribes who have affinity of race. The Mosuls come from the country surrounding the city of Mosul, which is almost on the site of ancient Nineveh, while the Kurdish rugs are made by the descendants of the fierce Carduchis, who opposed the march of Xenophon and his ten thousand Greeks, and who now live among the head waters of the Tigris and Euphrates rivers, as well as in the western borderland of Persia. Both these classes are made of stout woolen warp and weft and have long or medium length nap. Their nomadic characteristics also appear in the coarse finish of sides and ends, as well as in some of the bold designs. In the Mosuls tawny yellow is often conspicuous, and in the Kurdistans is much brown. On account of the inaccessibility of these districts from lines of travel, it is still possible to get sterling pieces of these weaves free from all taint of aniline dyes, and with rich colors that have matured by natural processes. Good old specimens, which can still be bought at the rate of a dollar and a half to two dollars per square foot, represent some of the best values of the price.

The Beluchistans are almost as nearly distinguishable as the Afghans. Their small size, the very wide webs at the ends, and the goat's hair selvage at the sides, at once differentiate them from all other classes. They are woven by uncivilized tribes who live principally in Western Beluchistan, but often wander with their goats and sheep over the desolate plains of Southeastern Persia. The long nap, dyed with brown, green and claret red, acquires a beautiful sheen rarely seen in any other rugs. Many of them have the prayer pattern with high, almost square mihrabs, and now and then are just enough worn at the center and lower end to show where the knees and toes of a devout heathen have often pressed in supplication. The oldest pieces have often crude little designs, perhaps a star, goat, or some mysterious symbol of occult thought. A purchaser should never lose the opportunity to get the genuine piece of half a century ago, for they are fast disappearing, yet even now can be bought for forty or fifty dollars apiece. The saddle-bags of this class are among the choicest woven by any nomadic tribes, and are often more beautiful than the rugs.

The Kazaks are made by some of the warlike Cossack tribes who settled in Southern Caucasia, but who inherit the marauding spirit of their ancestors. Few other rugs more truthfully reflect the unconventional life of their weavers. Their long, almost shaggy nap suggests the rigors of winter and shelterless nights on high pateaus. Their large geometric designs surrounded by smaller crude figures, that are frequently of animal or human form, are unlike those of any other rugs; and their large masses of rich, unshaded color, in which red, blue and yellow predominate, and green is very seldom absent, give them a truly barbaric aspect. They are never elegant, but their vigorous drawing and color awaken an interest that cannot be shared with many of the more delicately woven fabrics. For use rather than display, for comfort rather than luxury, they are well adapted to many places in the home.

Genghas, also, come from a district in Southern Caucasia, and are frequently mistaken for Kazaks; yet in many respects they are very different. They are not so stoutly woven, and their nap is rarely as heavy. They are also more oblong in shape, and they less frequently contain the color green. Since they are made by tribes of different races who often wander back and forth, the patterns are heterogeneous, but they rarely contain the large unrelated designs of the Kazaks. The wool is often colored with aniline dyes. Most of those now offered for sale have been recently made and are undesirable, but not infrequently old pieces of moderate size and good workmanship can be bought for forty or fifty dollars.

Probably the largest number of any one class of rugs which come to this country from Caucasia were made in the province of Shirvan in the southeastern part. It is a district which for long periods at a time has been under the sway of Persia, so that it is not surprising that the pattern of Shirvans often consist of conventionalized floral forms. Nor are they, as a rule, the work of nomads, but rather of the inhabitants of villages and cities, so that they display greater evidences of refinement. On account of the medium length of the nap, even the smaller designs stand out clearly. They show to great advantage in the borders which, to a large extent, reflect foreign influences. The main stripe

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so often consists of what is known as the "serrated leaf and wine cup" pattern that it is almost typical of this class; and very frequently one of the secondary stripes has the beautiful carnation pattern. In fact, some of the old Sirvans are among the most attractive and choicest of the Caucasian rugs; and when they can be found are well worth obtaining, since they are rapidly growing scarce.

Of the moderately expensive rugs those most usually seen are the Bokharas, Yomuds, Mesheds, Khorassans, Hamadans, Sarabends, Kirmanshahs, Gorevans, Daghestans and Kabistans.

On account of the simplicity of the geometric patterns of Bokharas and Yomuds, and also on account of their prevailing tones of brownish red, blue, green and ivory, which are found in some of the oldest Oriental rugs, it is not improbable that these two classes resemble much more ancient types. Moreover, it is interesting to note that they are woven by tribes who from time immemorial have inhabited both the oases and the great sandy deserts of Turkestan, which is regarded as the cradle of the Aryan race. Yet because of the excellence of their wool and dyes, all but the modern pieces which are made to sell, glow with rich, deep color rarely found in the products of sedentary weavers. They are the embodiment of barbarous art pulsating with life, and kindle feelings of attachment that grows with acquaintance. The Bokharas are of small size. Those with the field covered with octagons are known as Royal Bokharas, and those with the field divided by narrow bands into four rectangles are known as the Princess or Prayer Bokharas. The Yomuds, on the other hand, are invariably of large size, and in most examples have the field covered with diamond-shaped patterns. Moderately old Bokharas in good condition are worth eighty or one hundred dollars, while the choicest are valued at even one thousand. Yomuds of similar quality have a greater value because of their size; yet even so they find ready buyers.

The extensive province of Khorassan in Northeastern Persia and its capital Meshed have given names to two well-known classes of rugs. The Khorassans are woven in different parts of the province, and are generally older than the Mesheds. They usually contain particular tones of rose, or a color that is almost magenta. They also frequently have a central medallion surrounded by a field of one of these colors, or the field may be covered entirely with large pear designs; while the pattern of the Mesheds consists usually of innumerable small figures. Both have the peculiarly soft, glossy, uneven nap which is a distinguishing characteristic of these two classes. Unlike many other rugs, they have the charm of association. For the Khorassans call to mind the warlike Partheons of classic times, who lived in the same country, and when forced to retreat from a more powerful foe sought escape among its salt marshes and desert wastes. The Mesheds are woven near the most sacred mosque in Persia, whither caravans of one hundred thousand pilgrims go yearly to kneel at the shrine of a departed saint, and where was spent part of the lives of Omar Khayyam, the poet philosopher, and of Firdousi, the Homer of Persia.

The Hamadans also vividly awaken recollections of historic events, for they are made near the site of the ancient Ecbatana, capital of the Medes, and not far from the tomb where even to-day faithful Jews guard the remains of Esther and Mordecai. Their weavers dwell in one of the most peaceful and attractive spots of Persia, on the flanks of the lofty Mt. Elwund, among vine-clad hills, and within little orchard-filled valleys. Most of these rugs have a character peculiarly their own, for not only are they runners, but the nap is almost entirely of camel's hair, which usually is enriched by a suppressed diaper pattern or is slightly modulated in tone from one end of the field to the other by the use of the light fleece of the young camel and the deep, dark chestnut of the old one. Moreover, a broad band of camel's hair, which is usually plain but now and then contains a small figure, forms an edging to the border. Old Hamadans are now greatly prized, and though the patterns are not always beautiful, they have an individuality with which the eye seldom grows tired.

Of equally striking character are the Sarabends, which also are woven in Northwestern Persia. Their pattern consists of numerous small pear designs arranged with regular precision, and extending over the whole field. The border has a large number of stripes, of which at least one has an angular vine and narrow pendant pears on a white ground. No one knows the origin of these designs. By different authorities they are regarded as representing a pine cone, an almond, a flame of fire, a human hand, and also the bend of the river Jhelum as it winds through the vale of Srinagar. Their shape is always graceful; and their prevailing colors contrast with the color of the ground, which may be blue, red or white. If it were not for the monotonous character of the pattern, these rugs would be more interesting; yet on account of their excellent wool and dyes and their careful weaving, they take high rank among the rugs of Persia. The best are the Mir-Sarabends, and other are called Royal Sarabends; but they should never be mistaken for the much loser-woven and inferior rugs which often follow the same pattern and are known as Irans.

The Kermanshahs and Gorevans, like the Mahals and Muskabads, are typical representatives of those classes of commercial rugs which follow stereotyped patterns and are woven to supply the market. Over ninety per cent. of them have been made within the last ten years, and have been treated by some arti-

ficial process to soften the raw colors. Yet rarely are they injured by this treatment and the resultant tones are very pleasing. The Kermanshahs are found in all sizes from small mats to large carpets, and more frequently contain the prayer arch than any other Persian rugs. Their light tones of cream, pink, delicate blue and light green harmonize well with one another and are in keeping with most any furnishings of a room. These colors are also well suited to give expression to the graceful lines of tendril, leaf and flower, which comprise the elaborate pattern. The Gorevans are made only in carpet sizes and are colored with stronger, harsher tones, which better suit the larger, bolder patterns and the more angular archaic designs. They are not as well woven as the Kermanshahs, but in turn are superior to the Mahals and Muskabads.

Among the workshops of Sultanabad are made large numbers of Sarouks, which take their name from a little mud-walled and poplar-shaded village between there and Hamadan, where, once on a time, the women wove a beautiful pattern. Graceful arabesques and a tracery of delicate stems and leaves, brightened here and there with dainty flowers, reflect the aesthetic instincts of the uncultured weavers. The drawing somewhat resembles that of Kermanshahs, but is more refined, and the colors are more sombre—deep, melancholy reds and blackish blue, dark olives and rich greens, with some dull yellow or fawn, are the prevailing colors. Almost all of these rugs have been "washed"; yet their excellent colors, clear definition of drawing, and short velvety nap, place them among the finest products of modern Persian rugs. Those of average size, five by six and one half feet, can be bought for one hundred and twenty-five or one hundred and forty dollars. Unfortunately a large number of those made within the last two years are more coarsely woven, and are accordingly less valuable.

On the western shore of the Caspian sea, and to the north of the Caucasus range, is the province of Daghestan, the "mountainous country," where the rugs known as Daghestans and Kabistans are woven. They are, as a rule, the gems of Caucasian rugs. This is partly due to the fact that until recent years the weavers largely escaped the pernicious Western influence, and absorbed some of the artistic taste of the Persians who from time to time have made inroads into that country. In the old types was generally a noticeable difference between the two classes, but the resemblance of modern pieces to one another is so great that it is often almost impossible to distinguish between them. Unlike the Kazaks, which have long nap and show an inclination to reds and greens, these have medium or short nap, and contain a great deal of blue and ivory. Also, while the Kazaks have large, bold patterns, these have either small patterns, or if they are large, they are subdivided into smaller figures that give the appearance of delicate mosaic work. So it is that if the former denote barbaric vigor, the latter are more suggestive of culture. Yet the drawing is never stilted, nor has it the appearance of factory work. Many of the old Kabistans with fields of rich, dark blue are very beautiful; and some of the old prayer Daghestans with fields covered with conventionalized bushes are works of art that will well repay the long hunt that may be necessary to find them. Such choice rugs are rarely in the market, but modern pieces, which are invariably of moderate size, can be bought for thirty-five or forty dollars apiece.

Much more expensive are the Kashans and Kirmans from Persia, and the Bergamos, Ladiks and Ghiordes from Asia Minor.

The Kashans are sometimes described as a higher grade of Sarouks, because they greatly resemble them. They are, however, more closely woven, the nap is a little shorter and more velvety, and usually there is a greater number of stripes in the border; but they have the same dark shades of voluptuous color and the same graceful arabesques and foliage motives. They also come in the same sizes as Sarouks, but cost about a quarter more. All of them are recently made and treated by artificial processes to mature the colors, yet they are among the most perfect products of modern Persian looms, and suggest more than any others the royal magnificence of the East.

Once in a while are offered for sale genuine old Kirmans that were made in the city of Kirman in Southeastern Persia, where even in the thirteenth century Marco Polo found the women weaving beautiful shawls and carpets. Almost without exception they are too valuable to be trodden under foot, for those of usual size, five by six and a half feet, are worth many hundred and even a thousand dollars each. But they may well serve to take the place of tapestries, which they resemble in their dainty colors and the clearly defined drawing of the short trimmed nap. Their typical patterns resemble those of modern Kermanshahs, but the floral forms are usually less conventionalized, so that leaf and petal often suggest the work of a painter. Roses arranged in formal boquets or placed in vases are the principal motives, but birds, animals and human beings are occasionally introduced. These rugs represent the earlier traditions of the Iranian textile art.

In one of the most classic fields of Asia, about the city of Pergamos, once famous as a centre of Grecian culture, and where the apostle Paul established one of the seven churches of Asia, are woven what are known as Bergamos. To the rule that the best Oriental rugs have a short nap, they are an exception, since not infrequently the nap is almost an inch in length. Because of this feature prevailing tones of their dark reds, blues and greens display

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unusual opulence of color. No other rugs show such idiosyncrasies of the weaver, who, in order to arrest the evil eye, will often attach to the long striped webs of the ends some simple talisman: a cowrie shell from the Aegean sea, a button, or a piece of the frock of an unexpected visitor. They possess beauty and the charm of association; they awaken the interest and kindle the imagination. Some of them are small pieces, not over three and a half by four feet, which cost from forty to sixty dollars, but others are worth many times more.

Less frequently seen are the Ladiks, which are woven not far from Konia in Asia Minor. They are also more expensive, as those in good condition are worth from four hundred to a thousand dollars, and even at these prices are very difficult to find. In a search of the rug stores of New York city not long ago, very few old prayer Ladiks were seen; yet there are a number of collectors in this country who have three or four or even more. Their tones of strong red, blue and sable brown are very impressive. The pomegranates of the wide panel of one end, the delicate drawing of Rhodian lilies in the border, and the bold, unconventional mihrab give them an individuality that is never commonplace.

The prayer Ghiordes from the town of Ghiordes that lies a day's journey to the east of Pergamos, are the best woven and the most beautiful of all Asia Minor rugs. They correspond to the Kirmans of Persia and are far too delicate to be trodden under foot, but make excellent hangings for a wall. Beneath the high arch of many of them a moslem lamp hangs on a field of red, blue, green or ivory; and in the blue spandrel, typical of the vaulted heaven, are conventionalized floral forms or occasionally a tracery that is singularly delicate. The origin of the usual patterns is unknown, but the mihrab is undoubtedly of Mohammedan inspiration, and some of the smaller designs may be attributed to the Persian weavers, whom Soliman the Magnificent once brought to Western Asia Minor. The best of these examples show a remarkable workmanship in the perfect balance and accuracy of drawing, and are resplendent with chaste color, which has a symbolism of its own. It is not surprising then that some of these rugs are valued at two and even three thousand dollars.

Indian rugs are not very well known in this country, but within recent years excellent pieces have been imported from Amritsar, the most populous city of the Punjab, and also from Lahore, where, about 1580 A. D., Shah Akbar established an imperial carpet factory. Many of these are exact copies of well-known Persian patterns, and unfortunately lack much of that individuality that is one of the greatest charms of Oriental rugs; but on the other hand they possess the advantage of being stoutly and carefully woven. Most of them are large size and differ but slightly from the Kermanshahs in workmanship and price.

Still less known are the Chinese rugs, which are comparatively few in number. They can never be mistaken for the products of Western Asia, since their colors and patterns are such as are peculiar to Chinese art. The reddish tones suggest the tints of a ripe peach, apricot or pomegranate, the blues are often a dark sapphire, and the yellow is usually what is known as "imperial" or "mandarin." The patterns sometimes symbolize the philosophic and religious thought of the people, and sometimes form a harmonious grouping of naturalistic leaves and flowers. Because of their scarcity, beauty and interest, the old pieces that have been brought to this country are highly valued.

There are altogether about one hundred distinct classes of Oriental rugs, but from those mentioned it is possible to select whatever may be necessary to furnish most homes. For the hallway a Mosul, Kurdistan or Hamadan, all of which are stoutly woven and usually of good dyes and workmanship, will prove serviceable. A large Afghan, Mahal or Gorevan makes an excellent central carpet for a dining-room. In the reception-room a Kermanshah, Meshed or Khorassan will, as a rule, be found to add life and color, and may be supplemented with the smaller Sarouks, Kashans or Chinese rugs. The rich, deep tones of a Yomud, Bokhara, and Bergamo make them particularly suited for the library; and according to the prevailing colors of the bedrooms, Shirvans, Daghestans, Kabistans or other small rugs may be chosen. But whatever selection may be made, the value of artistic and harmonious execution and the subtle charm of suggestive association should be considered as well as excellent workmanship.

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White was noted for introducing rare works of art into his interiors. The carved door to the left is attributed to Giovanni Marliano da Nola—1500-1550—the famous sculptor-architect of Naples

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The book cases in this library are wonders of renaissance workmanship that once formed parts of stalls and of the sacristy in an Italian chapel

"DECORATIVE TEXTILES"

A REVIEW BY MATLACK PRICE

WITH the grim visage of war no longer frowning upon the peaceful progress of decorative arts and industries, we look about us, as "the tumult and the shouting dies," and reopen the closed studio, revisit the art galleries and book-shops and find with distinct gratification that the vast war industries of the past year have not entirely arrested all else.

At the dawn of what may well be a new era of general interest and delight in the decorative arts, appears a book which would have been conspicuous even in times of normal production—"Decorative Textiles," by George Leland Hunter, who is too well known as an authority on tapestries to require any introduction to readers of this magazine.

Before entering upon the subject-matter of "Decorative Textiles," a word upon the mechanical excellence of the book must be regarded as a part of any intelligent editorial comment. The illustrations, of which there are nearly six hundred, include twenty-seven color-plates and all are admirable engravings, printed with such mechanical quality as to constitute a fine testimonial to the skill of the printers. Good type, pleasant margins, beautiful paper and a richly dignified binding unite to make a notable addition to the finer books which bear American imprints. The making of beautiful books is, in itself, one of the most interesting of all the arts of peace, and this volume arises phoenix-like from the ashes of the world conflagration. Within the last few years the use of decorative textiles has greatly increased, and more attention has been given to the accurate and intelligent reproductions of weaves and designs characteristic of the historic periods. Manufacturers of furniture have thus been enabled to produce copies and adaptations of historic forms, with the knowledge the decorative resources of to-day would provide correct coverings. Decorators have been assured of ample material with which to create interiors of any period, drawing upon the stocks of several enlightened manufacturers, and being no longer forced to the necessity of ordering specially woven fabrics.

Decorative resources, indeed, have never existed in such quantity and variety as at the present time, and this has led to a constantly increasing activity among those who use, buy, manufacture or deal in decorative materials.

For all such, Mr. Hunter's present volume must prove an indispensable aid, being the result of its author's long and intimate familiarity with both ancient and modern weaves, and the evolution of textile design and production. "Decorative Textiles," furthermore, affords a source for ready reference without the necessity of consulting technical libraries where most of the more important works are in foreign language.

A broad conception of the subject is shown by the inclusion of chapters on rugs and carpets, wall-papers and illuminated leathers, which, indeed, have a legitimate connection, because their decorative uses as well as their designs were developed from textiles.

It is difficult, in limited space, to give, without being categorical, an adequate idea of the variety of decorative textiles discussed and analyzed. The author has always been a close student of *texture,* considering this basic trait of textiles not only from the technical, but the decorative point of view. Added to this essential and ever-present consideration of texture, ample attention is given to design, pattern and color.

The first three chapters are given over to a careful history and analysis of Damasks, Brocades and Velvets, with remarkable photographs, especially taken to show weaves and textures. "Fundamental and Modern Weaves," the next chapter pursues this detailed consideration further, with additional detail photographs.

Laces and Embroideries are discussed in the two succeeding chapters, again with exceptionally well-chosen and specially photographed illustrations.

Five chapters are then given over to Carpets and Rugs, both European and Eastern. There has been a marked interest of late in Chinese rugs, originals and reproductions, and in this connection the reader will welcome a chart of the ancient Chinese symbols that recur as design motifs in many Chinese rugs. Caucasian, Turkish, Indian and Persian rugs afford fascinating material for two successive chapters, the text pointing out the fundamental as well as the superficial differences which distinguish these products of the primitive Eastern looms.

"Tapestries and Their Imitations"—here the author embarks upon his favorite subject, with which he is probably more familiar than any authority to-day. In five chapters he presents an illuminating summary which carries the development of the tapestry from the fine old Gothic examples through the tapestries of the Renaissance and the products of the Gobelins, Beauvais and Mortlake looms, with a special chapter on Tapestry Furniture Coverings.

Some of the most interesting illustrations in the chapter which deals with Chintzes and Cretonnes are those which show examples of the printed chintzes of William Morris, whose efforts played

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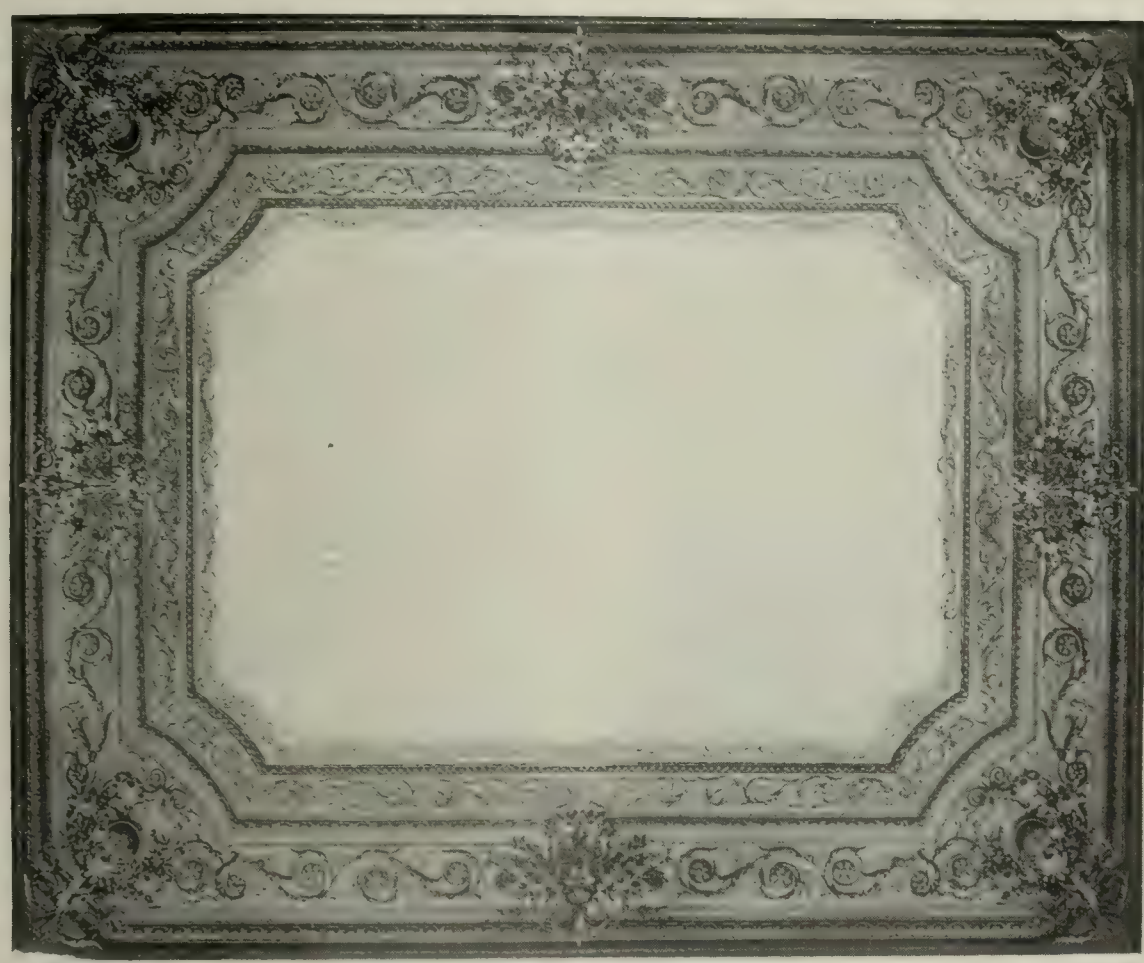

The illustration shows a Seamless Axminster Rug, which in texture, design and coloring closely follows the well-known French Savonnerie weave.

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such an important and widespread part in bringing about a renascence of æsthetic conscience and perception on both sides of the Atlantic.

The work of another great English designer appears in several illustrations in the chapter which deals with wall-papers—several of the more important works of Walter Crane.

The publication of this book will not only bring about a more intelligent knowledge of decorative textiles among all who are engaged in problems of interior decoration—amateur or professional—but will inevitably have an effect upon the manufacturers of decorative textiles as well. Certain manufacturers, sensing the trend of general discrimination in everything pertaining to interior decoration, have for some time been producing decorative textiles of the finest quality, carried out in historically accurate designs. With the spread of popular knowledge on the subject, it may be assured that all manufacturers who are enlightened will seek to meet the new demand, exactly as was the case in the production of furniture. Cause and effect is clearly marked in both cases—a general public which is educated to demand better things will soon demand further knowledge, as the response of the manufacturer presently exceeds the public demand.

If there had existed no widespread interest in the history and technique of decorative fabrics, Mr. Hunter's admirable work might have been unfruitfully expended upon barren soil. In view, however, of the present and almost universal interest in all matters connected with interior decoration, this book on "Decorative Textiles" will be of great significance as indicative of this interest, and an important step forward in the furtherance of interest in the subject, and in the development of an even higher standard of production than exists today.

Decorative Textiles, by George Leland Hunter. J. B. Lippincott Co., Philadelphia, Pa. $15.00 net.

THE SPRINGTIDE OF LIFE

Poems of Childhood

By Algernon Charles Swinburne

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J. B. Lippincott Company, Publishers

As the close of his life approached Swinburne frequently expressed his intention to gather in one volume those poems of his which were addressed to children or were descriptive of child life. He died without having found occasion to carry out his plan. Edmund Gosse has made a labor of love of his efforts to carry out the poet's plan as nearly as possible as Swinburne might have done it.

One reason why Swinburne never brought out such a collection was his failure to find an artist who could interpret to his satisfaction the simplicity and freshness of his verses. Arthur Rackham, whose delicate and romantic fancy is in sensitive harmony with Swinburne's and who understands, no less than he did, how "the face and the voice of a child are assurance of heaven," has given exquisite interpretation to these flowers of the poet's imagination.

There are thirty-five of the poems, from "A Birth Song":

> "Out of the dark sweet sleep
> Where no dreams laugh or weep
> Borne through bright gates of birth
> Into the dim sweet light
> Where day still dreams of night
> While heaven takes form on earth. . . ."

through such studies of child life as "Etude Realiste," "Cradle Songs," "First Footsteps," "A Child Future," to "Sunrise":

> "Where children are not, heaven is not, and heaven
> if they come not again shall be never;
> But the face and the voice of a child are assurance
> of heaven and its promise for ever."

Lovers of the beautiful in poetry and the poetic line will find this beautiful volume a rare addition to their treasures; surely one among the chiefest.

"American Anniversaries," by Philip R. Dillon, is a unique and timely—shall we say creation—that will prove extremely useful when fully known.

In a book of 349 pages Mr. Dillon presents 750 important events in the history of the United States from the discovery of America to the present day. Some of these events are of less importance than others, but there is one event for every day in the year which may serve as an anniversary somewhere in the country and worthy of being talked about or commemorated.

To merely collect that number required more than ordinary patient research during many years. But when this has been done with real judgment and with every line backed with interesting information, often rare, with the least possible padding of words, it rises to a work of art in the field of reference books. It will prove invaluable to journalists and writers of all kinds, above all to public speakers who wish to have a text with which to begin a discourse or furnish a sufficient reason for appearing at all before an audience upon a certain day of the year.

Students of history will find much of value and a number of corrections of false ideas. For example: To C. C. Pinckney has been accredited the famous remark: "Billions for defense and not a cent for tribute," in answer to the effort of Talleyrand to bribe him. Even the New York *Tribune*

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fell into the error as late as December 22nd, 1918. Mr. Dillon proves that Pinckney did not coin that phrase and that R. G. Harper did, and at a dinner given in Philadelphia. Mr. Dillon also shows that the naval battle of Lynn Haven Bay, fought September 5th, 1781, between the French Fleet under de Grasse and the English Fleet under Graves, was the decisive battle of the Revolutionary War.

The book is so arranged that at a glance an anniversary can be found for any day of the year. Besides it has a good cross-index to enable one to find facts noted in the book. It also gives the principal dates of the Great War from 1914 to the signing of the armistice. Bound in red cloth and published by the Dillon Publishing Company, 314 West 53rd Street, New York, price $2.50.

"Flowers in Verse," a book of 37 short poems by Gabrielle Mulliner, one on a page, celebrating 37 different kinds of flowers and trees and what they suggest and inspire, has come to hand. It is a beautiful book full of charming thought and sentiment from a woman of fine feeling. Very appropriate as a present from one friend to another. It is Mrs. Mulliner's first venture into the field of art and shows that she has enough talent, as a craftsman, to justify us in expecting with strong hopes to her giving us equally fascinating creations in verse when she lays bare her adventures in the realms of life and death, the pain of defeat and the joy of success. Printed privately and embellished with eight half-tones of beautiful flower-pictures by famous masters from Daniel Zetaghers, 1590-1661, to Richard Purnikle, 1770-1838. It is a distinguished book. It is on sale at Brentano's, price $2.50.

"California, the Wonder Land," by the poet, Edwin Markham, is no doubt the best book on that country yet written. To those who have lived in California, this is particularly true and to such it is more satisfying of the strange nostalgia for that land of golden sunsets and wonder pines and sublime aspects of nature's work, both ordinary and freakish, than any other book. Markham has with a keen insight and affectionate sympathy grasped the mystic suggestions of that strange land—where the coldest days are often encountered in July and where we have seen a man water his flaming geraniums in January.

Markham spent 40 years in the state, from his earliest boyhood, and knows the state, its people and history.

To those who long for a land of sunshine, for restfulness, for a glorious climate, or for hunting, or for some of the sublimest of scenecry in the world, California offers an inexhaustible feast, and such as contemplate visiting the state next Spring should arm themselves at once with Markham's most informing and inspiring book of 400 pages and numerous fine half-tone illustrations and portraits of literary people who have lent lustre to the state and a relief map to be bought at Hearst's International Library Company, New York, price $2.50.

"Architecture and Democracy," by Claude Bragdon, is one of the most suggestive books that has been written on architecture, above all in regard to the architecture of the future. We can do no better than say that the following extract from a prospectus is true: "This latest book of Mr. Bragdon's, though as far as possible from being what is called a war book, nevertheless concerns itself with those 'transvaluations of all values' brought about by the war by the light of that great conflagration." He tries to refer more clearly than has yet been done in the past and future to architecture.

There follows a clear presentation of his theory concerning the relation between "Ornamental and Mathematical" with interesting sidelights on the fourth dimension of space, and a discussion of the new art of mobile color, a field in which he is generally recognized as a pioneer. The book includes also an appreciation of Louis Sullivan (the greatest living exponent of so-called "functional" architecture), enriched by quotations from Mr. Sullivan's little known, but highly significant writings and chapters on Color and Ceramics and "Symbols and Sacrament." The two last are highly mystical and will delight those readers who value most highly this side of the author's talent. The book contains Mr. Bragdon's most mature thought and is notable for its 35 very remarkable illustrations. Published by Alfred A. Knopf, New York, price $2.00.

"Light and Shade," by M. Luckiesh, Physicist of the Nela Research Laboratory, is a most interesting, unique and valuable contribution to the study of the effects produced by difference of Light and Shade as they fall on objects, in nature and in the field of art. The object of the book is best told in the preface:

"Inspired by a conviction that there is much more to the art and science of light than is commonly practiced, I began several years ago a study of the appearance of objects. Attention was naturally directed toward those factors which influence light, shade and color, because vision is accomplished through the distinction of differences in brightness and color. In other words, the aim throughout the study has been to unearth the fundamentals of lighting. It early became evident that the problem of light as affecting the appearance of objects could be divided into two parts, namely the consideration of quality and of the distribution of light, the former chiefly effects color and the latter light and shade."

He deserves not a scientific spirit on the influence

(*Continued on page* 180)

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ASIATIC ART—PERSIA

(*Continued from page* 137)

case that design and execution are by the same hand.

The general scheme of a Persian carpet is related to the designs of gardens; beds of flowers, highly conventionalized, or groves of flowering or fruiting trees occupy the centre, surrounded by borders. In rare and very beautiful types, the central scheme exhibits four channels of running water proceeding from a common centre, after the fashion of the springs of Paradise. In other cases, the central area is occupied with hunting-scenes, or again, with elaborate floral arabesques, sometimes with a mosque lamp hanging in the centre, of which there is the famous and magnificent example of the Ardebil mosque carpet in the South Kensington Museum. The manufacture of carpets has been carried on in Asia—in Turkey, Persia, India and China—up to the present day. But there has never been a better instance than is to be found here, of deterioration in quality that results from quantitative production — in this case, a deterioration not only in design and material, but above all in dyes, for the cheap aniline dyes of western manufacture have replaced, except in special cases, the glowing vegetable and animal colorings of the past, which required a succession of elaborate processes, sometimes lasting over a year, to produce the desired results. There are no short cuts in art, and those who will not wait for the best must be content with the worst.

BOOK REVIEWS

(*Continued from page* 178)

of light and shade in nature, sculpture, architecture, painting, stage-craft, photography, etc. The style is clear and pleasant. The book is of 266 pages with 135 illustrations and 10 tables and index, and is published by D. Van Nostrand Company, New York, price $2.50.

"THE CHEMISTRY AND TECHNOLOGY OF PAINTS," by Maximilian Toch, is another unique book, published by D. Van Nostrand Company of New York, being the first book ever written on the subject of mixed paints and their constituents. The volume is intended for the student in chemistry who desires to familiarize himself with paints, or the engineer who desires a better knowledge of such, or for the paint manufacturer and paint chemist, as a work of reference, and is not intended for those who have no previous knowledge or training on the subject. It is therefore of large interest to the artist who wishes to learn about fundamentals of color manufacture and mixing. The book is its second edition, is of 366 pages with an index and with 83 photomicrographic plates and other illustrations. Price $4.00.

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FLAXMAN'S DRAWINGS

(*Continued from page* 133)

Figure 2 illustrates Book III of the *Iliad* and shows: "Helen introduced to Paris by Venus and reproaching him for his cowardice in combat with her husband, Menelaus."

Figure 3 illustrates Book I of the *Odyssey* and shows: "Phemios chanting before the suitors of Penelope." These suitors had made themselves a nuisance to Penelope, who, never doubting the return of her husband, Ulysses, did not want to marry any of them, nor could she drive these suitors away who ate and drank to their hearts' content the food provided by Ulysses.

Figure 4 illustrates Chant XXIV of Dante's *Divine Comedy* and shows: "The torture of the thieves in Hell by being bitten by venemous serpents." How different the turbulent spirit of this illustration from those of the placid ones illustrating the Greek poets! Showing a versatility on Flaxman's part, an insight and power of putting himself in sympathy with the Greek and 13th century poets, rare indeed.

Our reproductions are from engravings on steel by the French engraver, Reveil, of the original drawings, for distribution in France and Germany, and made in 1833. They are very good, but not quite equal in finesse to the engravings of the same subjects made by Moses, the English engraver, and not as good as the original drawings, as they miss certain touches in details which are personal to Flaxman and ever charming to the connoisseur.

PRINTING IN COLOR

(*Continued from page* 155)

and pasty must be rubbed into the plate in their proper places without running over into the next neighboring color, the surface of the plate being kept clean; neither must it be left to dry, but kept in a pliable state until all the colors are placed in their proper places; the plate is kept warm for this purpose. As soon as the plate has received all the colors required, print paper is placed over it and passed into the press, where it is subjected to great pressure, with the result that all the colors have been transferred to the paper from the copperplate; the paper is then "pulled" off and left exposed until dry. It is needless to say that to produce good and satisfactory results requires an artist's touch and an artist's knowledge of tones and values. The English 18th-century prints in color from both Mezzotints and Stipple Engraving plates have a delicacy of tone and color which are exceptional for the reason that they are not only printed from the soft copper, but are done by the best artists of that remarkable century.

France did not practice to any great extent the art of Mezzotinto.

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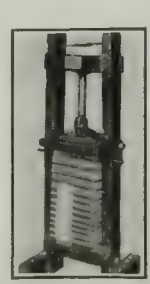

NOTES OF THE BOOK WORLD

(*Continued from page* 142)

copy of an antique book is in a fine state of preservation, its value is greatly enhanced commercially.

Therefore the best preserved books and manuscripts command the highest prices when brought to the auction mart, although some experts claim that the value of a rare literary work should be determined solely by its scarcity, regardless of condition.

One is naturally impressed with the good condition of valuable works of literature which have been handed down for centuries. It shows that the former owners had high regard for their literary treasures, and that they took care of the masterpieces in their possession.

LONDON LITERARY SALES

The third portion of a famous collection of autograph letters and historical manuscripts was dispersed at Sotheby's in London last month. It was the collection formed by the late Alfred Morrison and included a fine series of letters from Dean Swift to the Lord Mayor of London, and notable letters from Shelley. One of the Shelley letters was the last one written by the author from Lerici, Italy.

A letter of special interest was in the handwriting of Thackeray, and dated Paris, December 27, 1858. It was written by the novelist to Captain Atkinson thanking him for his book (perhaps George Francklyn Atkinson's "Curry and Rice," on forty plates, issued about this time). In it Thackeray referred to the critics of Printing House Square as follows: "They are artful and inscrutable and a request for a notice might bring a slasher down upon you such as I once had in the *Times*." Even Thackeray had experiences with the critics, and his little note of warning gave a certain zest to the London literary sale.

The London literary sales season has brought a number of collections into the market, and Bernard Quaritch is again to the fore as a successful bidder for rare volumes.

At the sale of the first portion of the W. J. Leighton library at Sotheby's, the Shakespeare folios proved a feature. A slightly defective copy of the second folio with Smethwick's title brought $1,025, and another with the Hawkins title page was sold for $650. Both copies were obtained by Bernard Quaritch.

A number of interesting items are included in a recent catalogue issued by James F. Drake, and devoted to early and modern rare volumes. How the pirates sailed the high seas and performed unparalleled exploits is revealed in "The Buccaniers of America; or, a true account of the most remark-

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able assaults committed of late years upon the coasts of the West Indies by the Buccaniers of Jamaica and Tortuga, both English and French," by John Esquemeling. It is a scarce first edition with London imprint, 1684-85, and is illustrated with large portraits of Captain Morgan, whose exploits are featured in the story of the "Buccaniers," some rare maps of South America and curious engravings.

The library of the late A. F. Bandelier, archæologist and explorer, which included many volumes pertaining to travels, research and history of both North America and Spanish America, was dispersed last month at the Walpole Galleries.

Mr. Bandelier formed the valuable collection of Peruvian and Bolivian antiquities in the American Museum of Natural History.

His library brought $2,200 from a sale of two sessions.

At the annual meeting of the Society of Washington Artists, the resignation of Richard N. Brooke, President for a number of years, was accepted.

George Julian Zolmay was elected to fill the vacancy, and Miss S. S. Munroe was chosen vice-president.

The members of the Society are preparing for their annual exhibition in February.

PAINTING PAST AND PRESENT

(*Continued from page* 162)

this they have sacrificed the richest and most potent colors of the palette!

The early painters created true luminosity and brilliancy by applying the transparent color over a light ground. This produced a scale of colors unknown in the use of admixtures of white. The present painter produces an illusion of the luminous through the use of graduated contrasts (*chiaroscuro*) and the stimulation of the eye through the use of complementary colors placed in juxtaposition (*impressionism*). The use of transparent color necessitated a complete rendering of the form in more or less monotone before being applied. This was known as "dead coloring." Thus the method required precise definition of form. If the painter could not visualize his objects truly, he must, nevertheless, represent them precisely. He could not lay the veil of color without the underlying form. Therefore, while ancient art is characterized by clearly-defined forms, modern art is characterized by uncertainty and vagueness. The modern creates an illusion of the fact or effect only at a given distance from the picture. This was foreign to the ancient mind as well as to the ancient method. The ancient insisted on making

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things clear; the modern glories in the vague and uncertain. This he calls suggestion. It is produced largely by clever manipulation of texture and *chiaroscuro*. Texture is a purely modern trick to create an illusion of the object. It often masquerades under the name of "force."

Inasmuch as the modern would be free to express himself his method must also be free. But freedom in method means simply lack of method. Thus while the ancient loved order and method, clarity and precision, the modern loves disorder and chance, suggestion and indecision.

Mood has only a modern meaning. It is as vague and uncertain as the means of reproducing. It is subject to whim and fancy. It is often produced by artificial stimulants, and, being unnatural, is a sign of decadence. Pictures painted for personal pleasure depending upon the mood of the moment are uncertain and uneven. In consequence, much in modern painting revolves in a vicious circle—a series of actions and reactions. Art becomes faddish and sensational.

But the picture painted for a given place to satisfy a given purpose is not to be judged as an abstract and isolated work of art and is not so subject to the uncertain muse and mood of the painter. On the contrary, as we have seen, limitations and specified conditions make for definition and precision. This stimulates the true imagination and creative power of the artist. "The laws are its wings, they do not keep it weighed down, they carry it to freedom."

To conclude, therefore, the art of the future will gain in invention and imagination when it works with more definite ideas, ideas least subject to the personal and the particular.

The picture painted to decorate a given place must in consequence produce its effect principally in the realm of design—the harmonious arrangement of forms and colors in relation to the theme or idea. It is in the realm of design that modern art has been least interesting and inventive. The recent revival in the general decoration of the interior, the added interest in furnishing, must ultimately result in considering the picture in relation to this new environment. This is already seen in an awakened attention given to the designing of picture frames, which have heretofore been accepted without special consideration.

In conclusion, it is safe to say that the art of the future will be less realistic in its tendency; that truth to nature will not be the sole criterion; but that the interest and expression will be more concerned with the design, with rhythm and balance, and with color used as a means of expressing ideas in relation to, and in harmony with, a particular place for a particular purpose.

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ARTS

This is a SAMPLE page from the January 1919 issue of
THE TOUCHSTONE
and American Art Student
MAGAZINE
Mary Fanton Roberts, Editor

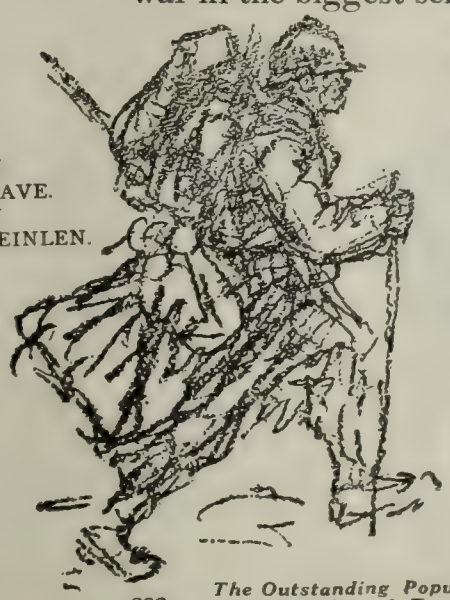
STEINLEN, THE ARTIST OF FRENCH DEMOCRACY: BY MARY FANTON ROBERTS

WAR pictures can be done in two ways—one for the sake of dramatic effect, the other for the sake of humanity. The latter is Steinlen's way, a very simple way. He sees in war what every man sees. He knows it can be made a swashbuckling spectacle, that he could center his interest on horses and trappings, brilliant uniforms and great pageants. This is not Steinlen's way. All this is external. He reaches the world through his heart, his work expresses all humanity with a profound understanding and pity.

The fundamental basis of Steinlen's inspiration is pity, an infinite understanding, an infinite commiseration for the world, expressed with gravity and strength, absolutely without sentimentality, but with every shade of tenderness and delicacy. His is a pity for humanity that is almost naïve. It encompassed his art in Paris before The War when he drew the women of the streets, drawing them never with cruelty or criticism or a sense of superiority, always with a love of humanity saturating his work, rendering it infinitely truthful, infinitely beautiful.

There may be other artists as great technicians as Steinlen. Is there another who encompasses the suffering world with his understanding, who has so completely opened his heart to the sorrows that have enveloped all humanity this last four years?

If it is possible to divide artists interested in war into military painters and war painters, Steinlen must be classed as a painter of war in the biggest sense, with all its heights and depths, its beauty and misery. In all his work the Man who inspires him is "The Man of Sorrows," the Man who symbolizes the great Poletariat. The suffering, the wretched, the resigned all figure in a compassion that seems boundless.



ON LEAVE. BY STEINLEN.

In a spirit like Steinlen, an intelligence directed by the heart, it is not necessary to pass in his work from the *social life* to the *war* life. To him there is no difference; the social attributes including love, sorrow, the death of mankind, the birth of children all figure in his art of the trenches, the purely military display has not interested him. What he knows, is the man leaving

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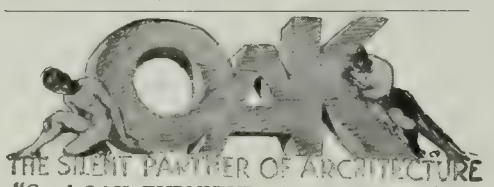

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THE words industrial art imply the relation of art to industrial or mechanical production, which in daily parlance signifies the relation of appealing form and color to utility. They mean that usefulness, while remaining an essential objective, is shorn of its ability to contribute to cultural progress if it is not made sufficiently attractive to contribute pleasure to human environment. This relation between industry and art is embraced in the word design, a type of thinking that Americans have been too ready to let others do for them these many years.

While counting upon mass production as a quick road to large figures on our national ledger, we have not been far-sighted enough to discover that mass alone becomes an obstacle in all articles which constitute our domestic surroundings, if a constant and consistenly growing appeal does not form a part of its reason for being. The exact value to be placed upon the material and the design we have for many decades gauged incorrectly. The gloss of surface carving will not pass for design. The gimcrack assortment of motives which is the merest filmy cloak for the structural conception identical in all styles unless related to every guiding line in the piece; the gathering of suggestion repeatedly from books—and usually from poor books or designs themselves copied from others of their own ilk without recourse to originals—brings about a stalemate in design. Execution improves, design lags.

Execution, methods of manufacture, cannot supplant design; they can only facilitate design. Without design they serve requirements of utility only and might as well be diverted to merely mechanical objectives in which appeal to the mind through the eye or sense of touch is the least consideration. Objects of industrial art without an adequate inspiration in design serve their function as well as a piano played when out of tune.

American business men are known to be shrewd, yet their shrewdness is too momentary in its application. In the great field of the industrial arts commanding an outlay of $500,000,000 each year these very business men have not taken thought for the future. They wail for the designers that Europe has recalled, they lament the fate of American furniture, and turn around to make just what they have made before with a minimum improvement on the plea that design is too expensive, whereas correct reasoning would show that good design is an investment costing less than any other single factor in industrial arts production when considered in terms of ultimate cash returns.

There is but one help for manufacturers in the industrial arts field—only one: education. They must educate de-

(*Continued on page* 190)

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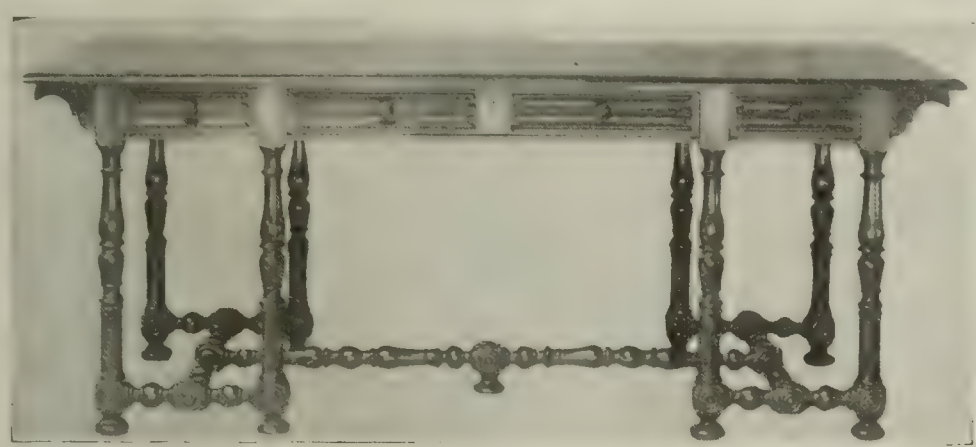

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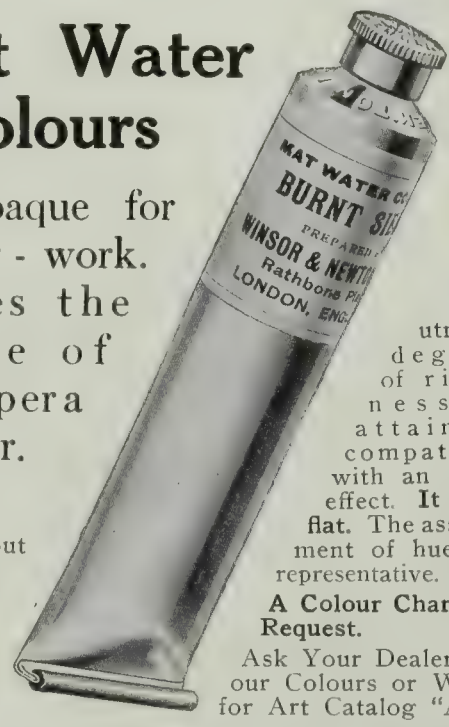

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THE EDWIN BOOTH MEMORIAL

(*Continued from page* 147)

a modelling "stunt," thus hiding the man Booth and parading the "technician" Quinn—a practise so dear and so fatal to the aberrated ego-diseased modernists of every degree of kow-towing to the fetish of "individualism gone mad."

And yet the modelling shows a manner, one that is sufficiently Quinn's own to be recognized as not being that of any other sculptor. It is Quinn's manner, expressed with that Greek restraint which will more and more make it appeal to the wise, even if those outside the fold of sculptors fail to see it. It is this patent restraint which will help the work to grow in our affections.

Then the statue is socially *good.* For it shows Booth as a most sympathetic, poetic and lovable man, and in the rôle of Hamlet, his greatest achievement, in which he charmed thousands by his unforgetable rendering of that great rôle.

Finally the statue is composed with so much grace of line, charm of light and shade, unity of form and movement, which invests it with an exalting style that it is *beautiful.* Hence, it measures up in a high degree to the demands of the fundamentals of all enduring art: it is True, Good and Beautiful.

We congratulate Quinn on his masterly creation; we rejoice with The Players in their good luck—for it is some luck for even a great sculptor to achieve a success, seeing that even the greatest of them have in the past made grievous failures, along with great success.

The next thing to do now, and soon, is to open the gates of Gramercy Park to the public on every Sunday and holiday, from 1 to 5 p. m., so that everyone can at least pass through the Park and enjoy the statue in passing from 20th to 21st Streets, during which time, if need be, two ropes could be stretched across the Park, or, two policemen could be there to see that the public will do no more than pass through this private park between those hours. For so good a statue of so lovable a man should not be "hidden under a bushel" nor screened behind a fence a hundred feet away, through which it can scarcely be seen to advantage. This will not be a hardship to those whose property rights in this "private park" can be exercised to the full during the rest of the week.

Finally, let The Players appoint a standing committee whose duty it shall be to always look after and care for this statue of the great-hearted artist who founded their Club and gave them their charming club house, facing this statue, and which is their home, and to see to it that the statue is always kept clean and surrounded with flowers.

Let such a committee be an example to the rest of the country in showing that it is not enough to erect a statue to one whom we love, but that we should keep it always fresh and bright with flowers.

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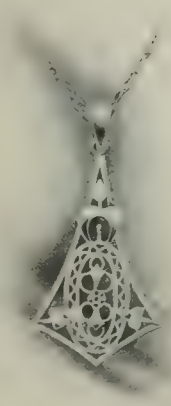

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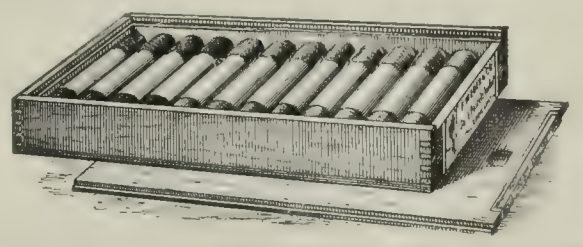

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HOME FURNISHINGS PRODUCTION

(*Continued from page* 186)

signers, they must establish schools for training designers, they must realize that design is a cash asset, an all-for-business investment in every piece they turn out, in every yard of goods they print or weave. They must appreciate that design does not mean "fancy" pieces or over-elaboration. In short, they must come to the conviction that design means quality and that only good design commands a good price. Birch is not mahogany; garish convolutions are not ornament. Refinement is the index of taste and taste is the keynote of American industrial advance. Education points out the difference between the artistic progress of France and the industrial art stalemate of America.

In many branches of life men have seen the salvation of their business enterprises in the training of those to whom they pay salaries. In the industrial arts field the voice of not one manufacturer has been heard in favor of schools to teach designers. Rather a million dollars for mass output to achieve large selling-figures now than five thousand dollars toward a school whose human product will make the one million into ten within a few years. Rather hundreds of thousands of inferior designs to serve as drugs for American taste than a few hundreds of high-quality designs that will gain for us the international respect without which our product will command no price abroad. Rather self-seeking individual factory output than unified patriotic endeavor for the good of America.

Schools we must have — in every branch of industrial art production we must have school training as a feeder for the factory of the future. Designers will surely always come up from the ranks, but if there are potential designers in the ranks of factory hands, they deserve the chance to make the journey toward a designer's salary by the line of least resistance.

The school is a part of the factory, and the fact that it is not under the same roof with the machinery of production does not alter this truth. To hesitate to train designers to turn out the best for the American market is to waste material, to waste effort, to waste money, to waste the precious time which we have lost in depending upon Europe so long.

To the manufacturer we say: The schools you help to found now will not thank you for your patronage, for you will be doing yourself a favor in contributing to their support. In founding schools you are simply putting money in bank. They will return many times your cash investment. They will bring you designers capable of raising American standards to an eminent position among nations. Is it worth while to help yourself? Is it worth while to help your field of production? Is it worth while to help America?

By all means let education do the job—let "schools, schools, always schools" be your slogan, and let us have these schools now. Every day lost is a handicap. If you have faith in the future of American industrial art, build for that future. Do it now.

And while the schools are being put under way, the educational values of museums must not be ignored. Practically all of our museums maintaining collections in any of the industrial arts

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fields have made many efforts to reach designers, to appeal to manufacturers, to establish the business value of design. To develop design without the use of the museum is to study chemistry without laboratory.

Thus the Metropolitan Museum of Art is a large central laboratory for the designers and manufacturers of the metropolitan district. In fact, its lines of effort reach to remote corners of the country. It maintains lending collections of many kinds — photographs, lantern-slides, maps, charts, actual samples of textiles and laces, casts and even post-cards. It distributes annually many thousands of photographs which are used directly for working up designs in the designing rooms of industrial arts producing plants, the cost of such photographs being so nominal a consideration that that department of the Museum is constantly overworked. In the Museum building it maintains enormous collections of direct value to men in the practical fields, a convenient textile study-room, ten thousand samples of textile art of all times, many costumes—this much in the textile field alone. The entire collection of industrial arts objects embraced under the general title of decorative arts number fifty thousand. There are published a large number of bulletins and leaflets describing the work of the Museum in the educational field. These are widely distributed in many thousands each year.

There is maintained a docent service involving the entire time of three Museum instructors engaged in bringing home to visitors of all kinds and classes the value of individual pieces or of entire collections. There are given annually several courses of public lectures. There is maintained for the benefit of manufacturers, designers, craftsmen and artisans a special department in charge of an experienced chief whose office it is to make the collections directly accessible to assist in finding suggestions, recommending developments in design, and in general, in working out the direct influence of the finest things of all times for the greater good of American design in the present.

The Metropolitan Museum regards it as the sincerest form of war-time effort to contribute in this way toward the steady development of the arts of peace in anticipation of commercial rivalry during the reconstruction that will surely follow the world conflict. In Washington legislators have given thought to methods of steadying our lives when the job over there is finished. They have foreseen that we must now prepare those counter-weights which will help to bring us back to an even keel. Among these counter-weights, the arts will play a leading part. In order that they may assist in making comfortable, convenient, and attractive the environment of our returning fighters, in order that they may assure the predominance of America in the industrial arts producing field, manufacturers must give thought to the education of designers.

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VOLUME X FEBRUARY 1919 NUMBER 4

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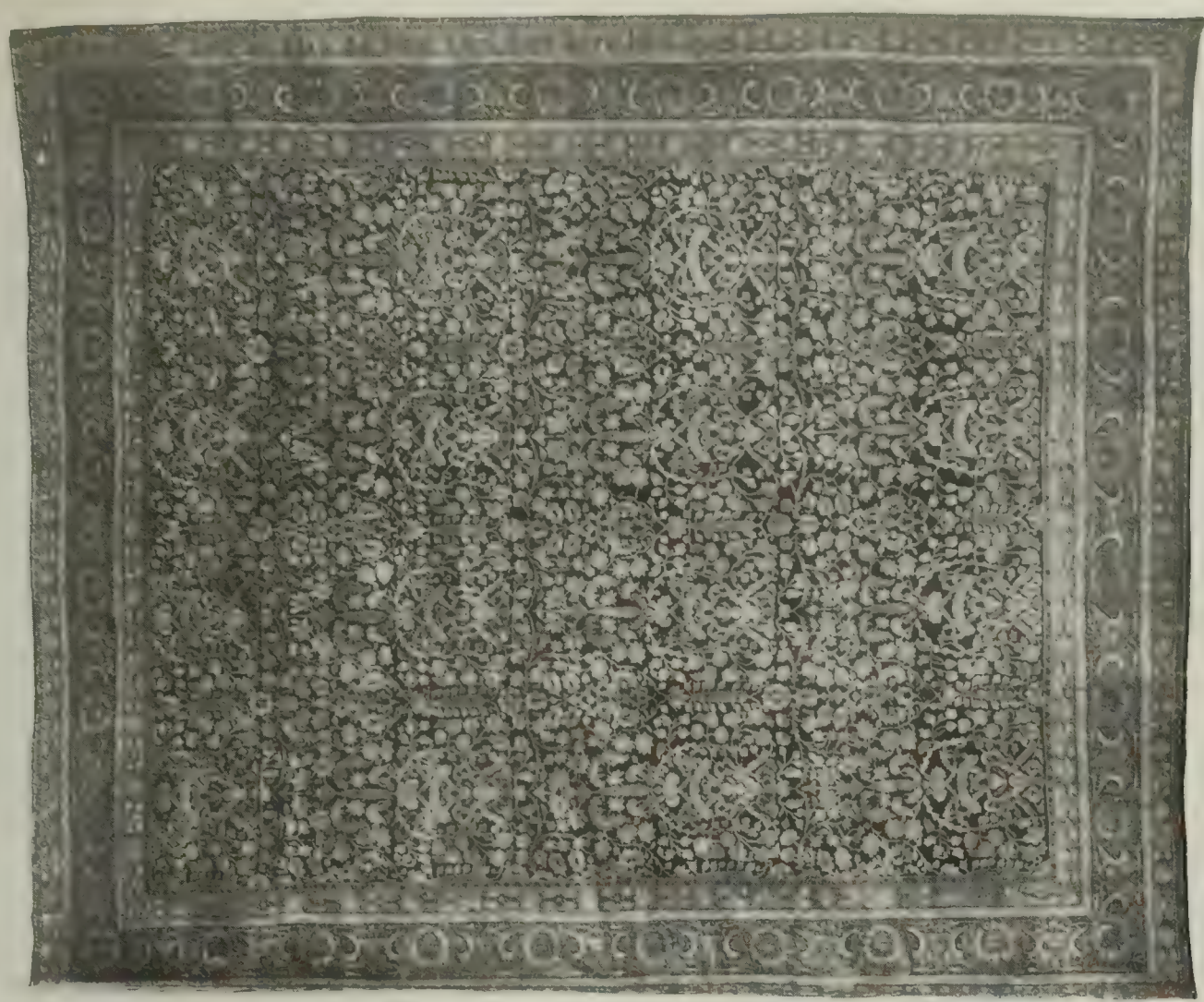

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WYANT—THE NATURE-PAINTER

By EUGENE V. BREWSTER

IF one were to ask the average person who were the three greatest American landscape painters, the answer would probably be: Inness, first; Wyant, second; and after that any one of a dozen others, no two persons agreeing on the third. Note that we are speaking of "persons" as the jury—not artists, because all artists have special favorites, and these favorites may or may not include Wyant, or even Inness.

If there is a Gallery of American art anywhere that does not contain a Wyant, it is doubtless because they could not get one—not because they did not want one. Inness has become a household word, owing in part to the published reports of fabulous prices paid for his work; and the name of Wyant is rapidly becoming a rival in popularity.

It is probably safe to say that the average person (exclusive of artists, art collectors, and so on) has never heard of West, Cropsey, Cole, Church, Martin, Ranger, Minor, Homer, and the like. But who has not heard of Inness and Wyant? The answer is: Only those who have not heard of Rosa Bonheur, Raphael, Leonardo da Vinci, Whistler, and so on—not to mention Blakelock, who has had unusual and especial publicity. By the same token millions had never heard of J. Francis Murphy recently, when one of his paintings brought $16,500 at public auction. As many a rose is born to blush unseen and waste its fragrance on the desert air, so many a genius, such as those mentioned, must often wait till death, or insanity, or a miracle overtake them before Mr. General Public acclaims them.

Since nothing unusual happened to Alexander H. Wyant to bring him to public attention, and since he never even painted anything patriotic like "Washington Crossing the Delaware," nor sensational like "The Temptation of Saint Anthony," nor religious like "The Last Supper" and Madonnas, nor popular like "The Horse Fair," there must be something specially appealing in his art. For that matter, how many men you meet on the street could name the artists who painted these celebrated pictures?

Not many can name or describe a single painting by Wyant; yet nearly everybody knows his name and the general character of his work. So let us see how this comes about.

First, a little history and biography. Art did not grow naturally and spontaneously in America—it had to be transplanted. It did not take quick root, for the soil was not fertile. Benjamin West was the first artist of note to paint landscapes, but he was primarily a portraitist. Durand (1796) was really the founder of the landscape school, unless it was Doughty or Cole.

After them came Durand 2nd, Casilear and Kensett; then Addison Richards and Whittredge, and next Cropsey, Bristol, Sanford R. Gifford, Inness, F. E. Church, Bierstadt and McEntee, in the order named. Then came the younger group of the thirties: Bradford, Mignot, Colman, William T. Richards, Homer D. Martin, Wyant, Thomas Moran and last, in 1840, R. Swain Gifford. One section of this group became known as the Hudson River School. Some of them had been instructed by Cole and Durand, and every one of them went abroad except Bristol. From this beginning in American landscape painting, it remained for three men to begin the erection of a higher and loftier structure, and these men were Inness, Wyant and Martin.

It is not clear whether Wyant was born in Port Washington, Ohio, or Defiance, Ohio; and whether the year of his birth was in 1838 or 1839. Samuel Isham says he was born the same year as Homer D. Martin, which was 1838, but "American Art," written in his lifetime, says 1839. Any way, we know that he was an apprentice of a harness maker in a small Ohio town, and that during his leisure he did some sign painting. From early boyhood he showed a strong liking for drawing, and we are told that without instruction he learned to reproduce leaves, twigs, stones, banks and tree trunks with exact nicety.

At the age of twenty he moved to Cincinnati, where he saw for the first time some paintings of merit. This was about 1859, when Inness was less than thirty years old, and long before Inness had "arrived." At this time there were many artists with a much greater reputation than

Courtesy of Henry Reinhardt & Son

A SUMMER LANDSCAPE
A. H. Wyant

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THE APPROACHING STORM
A. H. Wyant

Inness, for example Bierstadt and Church, who were then much talked about. But what did young Wyant do, but pick out Inness as his model, and over the mountains he went to look him up. He found George Inness at South Amboy, N. J., and asked his advice, which, of course, was freely given. Among other things, he must go to Europe—every artist had to go to Europe, or he was no artist. But how was he to get there? He determined to paint his way.

Returning to Cincinnati, inspired by the work and personality of the master, he began painting landscapes. And he found a market for them, and at a fair price. In five years he had advanced and prospered so well that he came to New York, preparatory to a trip abroad. This was in 1864, and in the catalogue of the National Academy for 1865 we find his first picture, "A View of the Ohio River."

That year his fondest dream was realized—he found himself in Europe at last. He decided to try the famous Düsseldorf instruction, but did not find it much to his liking. One need not be told that, for a glance at his work will show that what he learned there did not sink in, as it did with Bierstadt and others, and it is not difficult to find in his canvases the impress of Constable and Turner, whose works he studied arduously when in London, rather than any influence of the Düsseldorf school.

His particular instructor was Hans Gude, who was at Karlsruhe. Gude had been a pupil of Aschenbach, who had "taught him to approach the phenomenon of Nature boldly and realistically and not to be afraid of a rich and soft scale of color." He had been strongly influenced by Schirmer also, who prided himself on the "acquisition of a certain large harmony and sense for style in the structure of his pictures," which he had observed in the Italian landscapes.

Like many instructors, unfortunately, Gude urged young Wyant to adopt Gude's particular style of handling, but at this Wyant's independent spirit rebelled, and, concluding that he had learned all that could properly be taught by a professor, he returned to America, convinced that from then on he must be his own teacher.

In passing, it is interesting to note that, while in Europe, Wyant had an acquaintance with Lessing, of whom he says: "A strange, silent man, who, when I called on him, sent his portfolio to me, and went off into the woods shooting."

Returning to America after a comparatively short stay in Europe, Wyant settled in New York. In 1868 he was elected an Associate of the National Academy of Design, and in 1869 he was given the honor of the right to affix the letters N.A. after his name, after having exhibited his "View of the Upper Susquehanna."

In 1873, a calamity befell him. He had long been suffering from ill health, and, finding himself growing gradually worse, he was advised to go West. He joined a government exploring expedition to Arizona and New Mexico, which seems to have been about the worst thing he could have done. He suffered untold hardships, due largely to the brutality of the leader of the expedition, and this finally resulted in paralysis. From that time to the day of his death, he was never free from some bodily discomfort. He was obliged to abandon the expedition party and come East. The train he was on passed through the very town in which his mother lived, but he did not stop off—he must go on, on, on with his art, and not worry his mother with his physical condition. If ever a man needed a mother's care and sympathy, he needed it then; but he was not the kind to inflict his own sufferings on others nor to let others share them.

When he arrived in New York, he was a broken man. But he was still ambitious. He must work. The mountains and streams were beckoning him to come to them. He partly recovered from the paralysis, but never entirely. One of the most cruel blows it dealt him was complete and permanent paralysis of the right hand—the one he painted with. Nature is inexplicable and inexorable. Did she not strike Milton blind, who deserved to see much more than others, and did she not render Beethoven deaf, who deserved to hear much more than others? And did she not call the great Raphael to an early grave?—he was only thirty-seven. But perhaps his work was finished. Alexander the Great died at thirty-two, but that was long enough.

But there is a law of compensation and when we lose one eye, or ear, or arm, Nature seems to bestow double strength on the other. Beethoven did not stop composing music because he was deaf, and Milton did not stop writing poetry because he was blind; and neither did Wyant stop painting because his right hand was dead. He soon learned to paint with his left hand and he soon painted even better than before. And who knows but what his bodily ailments and discomforts made him a greater and better man? Some of the world's greatest literary masterpieces were composed in jail, or in attics with the wolf at the door.

That Wyant's ill health influenced his art is apparent. There is a note of melancholy and sadness in nearly all his works, and it is known that he preferred to depict Nature at the hush and restfulness of twilight. As Charles H. Caffin says: "To one whose days were more or less, days of weariness, constantly sensible of the afflictions of the body, with what a benediction the evening would come, full of spiritual refreshment! Out of the cool cisterns of the night his spirit would drink repose."

For many years Wyant spent most of his time in the Adirondack Mountains. He then tried the Catskills for a change; but he spoke more enthusiastically of the rich hues of the Adirondacks. While he did not live the life of a recluse, he had but few friends, and abhorred everything in the nature of functions, whether social or official. While he was known to be kind, generous and sympathetic, he did not go out of his way to find cases on which to bestow these sentiments. You could not say that he was a hermit, but rather an isolated man.

Sheep herd together, but the eagle, who soars to the loftiest heights, lives alone. Wyant was unusually fond of music, in fact, playing the violin was almost a passion with

Courtesy of Henry Reinhardt & Son

Landscape—By A. H. Wyant

him, and some critics have even likened his paintings to the tenderly vibrating, caressing tones of the violin. Mr. Caffin observes that his temperament was "like an Aeolian harp, delicately attuned to Nature's breath, responsive to its faintest sigh."

One admirable trait was his, which his friend Inness did not possess, alas: no painting that did not suit him ever left his studio, which accounts for the fact that you never see a poor Wyant. He either destroyed the poor ones, else, set them aside for new treatment when he felt in the mood to correct the shortcomings of his first attempt. And Mrs. Wyant was just as loyal to his art and reputation as he was himself; for, after his death, she burned every one of his canvases that had not received his final stamp of approval.

This is not to say, however, that Wyant was ever entirely satisfied with his work. No great artist ever is. Not long before he died, knowing that the end could not be far off, he said: "Had I but five years more in which to paint, even one year, I think I could do the thing I long to." After working four years on "Mona Lisa," Leonardo da Vinci pronounced it unfinished; and Wyant felt very much that way about his own works, but he had carried them as far as he knew how, and not until then, would he say, "It is finished,"

He had an aversion for the modern pre-Raphaelites, and abhorred the decorative school, yet he was himself an impressionist, and his sympathetics were all with the impressionists.

And now, with this brief word-picture of the man Wyant ended, let us glance at some of the authorities on his work:

From "American Pictures and Their Painters." "Sometimes he gathers the sun's rays in October into one great mass of golden light, and floods a low-lying marsh until the feathery grasses and dignified cat-tails glimmer and glisten like burnished gold; and again the subdued light stealing from a shaded nook is his, and only the hilltop feels the sun. His shades are never gloom and his sunshine is like a benediction. It is not surprising that every year his pictures increase in value, for they are the works of one inspired by God."

From "American Art." "Wyant is emphatically a painter of wholes and effects. He looks for, finds, and grasps the specific, essential and permanent truths of a scene, and when he portrays them he knows how to illumine and amplify them. His soft, far distances and immediate foregrounds are alike impressive, in contradistinction to being didactic. His art is simple, direct, delicate, and his artistic purposes are unalloyed with conventionalities, vulgarity, opinionativeness and clap-trap."

From "History of American Art." "As an artist, Wyant makes no such vivid and ample appeal as Inness. Much of his work consists of variations on a single note. His typical picture is a glimpse of sunny, rolling country seen between trunks of trees that have grown tall and slender in a wood; usually birches or maples. This he painted with fine, firm brush work, which enabled him, when he would, to model the summer clouds and give foreground detail with exactness, yet without losing the misty, the sentiment and silvery shimmer peculiar to his work. In a certain delicate refinement none of our other artists have equalled him."

From "American Masters of Painting." "He heard in the silence of his own heart the still small voice of Nature, listened for it always, and strove to woo it. The echo of it is still felt in all his landscapes. He may recall some of his large woodland pictures in which sturdy trees are gripping the rocks with their roots. Strength and stability and the evidence of time confront us, just as they would in the forest itself; but like cathedral architecture when music is pulsing through it, they are for the moment secondary to the spiritual impression of the voice. Wyant heard it in the movement of the treetops, and in the stir of weeds and ferns that nestled in the hollows, and it whispered to him of peace, a quiescence that stirs the soul to gentle activity, gladsome by turns or subdued in the alternate sun or shadow, that inexhaustible mystery of Nature's 'peace that passeth understanding.' . . . An elevated melancholy sustained by faith. . . . While so many of his twilights breathe simply the ineffable loneliness of quiet, others are astir with persuasion to spiritual reflection, with the gentle admonition to sadness that itself is purifying, so with deeper, fuller suggestion of the infinite mystery of Nature's recur-

(*Continued on Page* 234)

Courtesy of Henry Reinhardt & Son

Landscape—By A. H. Wyant

WILLIAM SAVERY, THE COLONIAL CABINET-MAKER AND HIS FURNITURE

By R. T. H. HALSEY

THE uprooting from ancestral homes in the vicinity of Philadelphia of certain pieces of extraordinarily beautiful furniture of the middle of the eighteenth century has long led to the belief among our collectors that a cabinet-maker of preeminent ability had successfully conducted his trade in the City of Brotherly Love. The identity of this hitherto unknown cabinet-maker, William Savery, has been disclosed through the finding of a tiny label attached to a superb lowboy now in the Manor House at Van Cortlandt Park, a charming little colonial museum furnished, cherished, and guarded by the Colonial Dames of the State of New York. This scrap of paper identifies the maker of the piece and allows us, by a process of comparison, to identify fairly successfully certain other pieces as coming from the same workshop. In the work of William Savery the Palmer collection is exceedingly rich.

Personality in old American furniture has hitherto been almost a closed book. The difficulty of identification has been too great. The makers' labels as a rule have disappeared, hence the furniture collector is without that delightful historical association and mental companionship with the maker of his choicest pieces; an association which adds so largely to the ownership of plate made by Paul Revere and the other colonial silversmiths, whose marks have been made known to us by the research work of certain of our American collectors.

As yet little of the personal has been unearthed in regard to William Savery. The Savery genealogy gives the following glimpse into his life and character:

"Suffice it to say, however, that the name was a common one both in England and Plymouth Colony, Massachusetts, in the latter place early in the seventeenth century, and in the Barbadoes during the latter half of the seventeenth century.

"Whether, therefore, William Savery, the founder of the Philadelphia family, was descended from the English direct or the English through Barbadoes, we cannot tell, but of whatever origin, he came from the stock of the persecuted, in whom religious fervor was stronger than the ties of parentland and kindred, impelling them to adopt a strange nationality as their own, and then again to cross the seas in renewed search for religious freedom.

"And so it is that William Savery, a Quaker, and we presume of the stock of the Quakers, first appears in Penn's 'green countrie town,' when on the 19th of April, 1746, he married Mary, the daughter of Reese Peters, an event duly recorded in the Meeting Records. His death, too, is recorded in 1787, aged 65, so his birth, wherever it occurred, must have taken place in 1721 or 1722.

"That his life was a busy one, his public activities, and the durability of the furniture which he made, amply attest. Numerous pieces in possession of various branches of the family bespeak his excellent workmanship in the shop 'At the Sign of the Chair, in Second Street, near the Market.' This legend is borne by one of his business cards, recently discovered, yellow with age and slightly torn, on the under woodwork of one of his Chippendale chairs.

"In 1754 he was appointed assessor in some of the central wards of Philadelphia, Old City, and the certificate of appointment now in possession of the Pennsylvania Historical Society was signed, *inter alia,* by Benjamin Franklin. He also served the city as agent and collector of taxes for the guardians of the poor in 1767. In the days when almshouses were conducted largely as public charities by Friends, he disbursed some of the money appropriated for this purpose, as appears from his manuscript, still in possession of the family.

"Fragmentary and unsatisfactory as these few records seem, they are at the same time suggestive. They indicate an industrious public-spirited citizen of pre-Revolutionary Philadelphia, of the ancient Quaker type, before the days when Elders frowned on activity in politics or the holding of public office.

"Of William and Mary Savery's children the most noteworthy was William, the eminent minister in the Society of Friends, of whom elaborate biographies have been written. He died without issue. Upon another son, Thomas, the perpetuation of the family name involved."

An exhaustive delving into the Philadelphia archives, conducted by my friend, Alfred C. Prime, reveals the fact that William Savery's name appears (1780) in a return of the fourth, sixth, and eighth classes of militia of the Chestnut ward under command of Thomas Bradford. Opposite the name appears the word "old" as his reason for not complying with the muster. The records also evidence the progressive prosperity of his trade. In 1766 we find him receiving £52 per annum as rental for a house on Third Street; his tax bill in 1774 was £37, and in 1780 £149 16*s.* 6*d.* upon a property valuation of $46,000; indisputable arguments in favor of the large and profitable trade Savery must have built up during the probable period of the furniture I believe to have been made by him.

The pieces in the Palmer Collection which can be definitely ascribed to Savery are three high chests, two dressing tables, and a secretary-desk. These high chests and dressing-tables, so long erroneously termed highboys and lowboys that for purposes of popular description we are compelled to adopt this nomenclature, are essentially an American type, as this form of high chest, which appeared in England late in the seventeenth century, went out of

Secretary of mahogany, about 1760-1775

vogue early in the eighteenth century before the bandy-leg style of furniture became prevalent. It is but reasonable to believe that such superbly ornamented pieces as we are about to describe had been intended for dining-room and parlor, while their simpler and earliest prototypes found usefulness largely in the bedrooms of their owners.

All of the Savery furniture we are discussing is made of mahogany or of Virginia walnut of a quality most difficult to distinguish from mahogany, and is of the cabriole or bandyleg style, which in this country superseded the straight turned leg so familiar to us in the gate-legged tables and early highboys. English furniture of this style was recently discussed in the June number of the *Burlington Magazine,* by H. Avray Tipping, Esq., who there describes this form of leg as of very early origin, dating it back to Roman days, and as coming into vogue in the time of Louis XIV. and being much used by the leading cabinet-makers of Europe until the end of the eighteenth century.

Nature supplied the motive; just as the scroll was evolved from the form of the wave, the immediate derivation of the cabriole was a living animal form. The origin of the term as given in this article is most interesting: "Cabriole was a French dancing-term meaning a goat-leap. It is noticeable that a goat's foot was at first generally used to terminate the furniture-leg that took the name and assumed the form that is a decorative adaptation of a quadruped's front leg from the knees downwards."

Where Savery learned his craftsmanship is as yet unknown. A simple, well-made chair of the Dutch style of the middle of the eighteenth century, bearing the Savery label, and owned by A. H. Savery, Esq., a lineal descendant, certainly might well have been made by any of a hundred cabinet-makers. It may have been on the other side of the water; more probably it was in the shop of some of the numerous English cabinet-makers, whose advertisements in our New York and New England colonial newspapers informed their American patrons that they had arrived from London and that "Every Article in the Cabinet, Chair-Making, Carving, and Guilding Business, is enacted on the most reasonable Terms with the utmost neatness and punctuality." Advertising is not a modern art, as many of the cabinet-makers' advertisements describe in the most alluring terms the various articles of household furnishings they were prepared to supply to prospective buyers.

There is more than a possibility that the name of Savery belongs on the roll of many of our great American artists and craftsmen who, without the advantages of early study and training, by self-education carved their way into undying fame. The influence of the designs published by Robert Manwaring are most apparent here and there. Unquestionably Savery made close study of the books published by Thomas Chippendale. He also unquestionably received inspiration for many of the decorative motives he used from the following Batty-Langley books, published in London, copies of which are in the Metropolitan Library: Guide to Builders (1729), Langley's Treasury of Designs (1740), Gothic Architecture (1747), the Builders' Director (1767). These little volumes were published at a moderate price, thereby enabling their use by all working in the industrial arts. Their hundreds of well-engraved plates were intended not to be slavishly copied but for basic suggestion upon which the individuality of the artisan was allowed full expression as to variation of detail.

The positive identification of the three superb highboys, two lowboys, and secretary-desk as coming from the joiner's shop of Savery is not difficult. All were household furnishings of homes in Philadelphia or its vicinity. Most fortunately several years ago the Museum acquired from the estate of Richard Canfield a fine highboy and lowboy, whose principal decorative motives and makership are unmistakably the same as those found on the Van Cortlandt Manor lowboy. The peculiar curves on the top of the lowboy, the recessed ends with quarter-fluted columns inserted, the shells on the skirt and knees, the character of the carving of the intaglio shell and the feathery foliations accompany it, admit of only one decision, namely that it and the labeled lowboy had the same maker. Its companion highboy (the two pieces apparently having been made as a pair) gives great assistance in the attribution

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To a Messenger . . . . . *LaForge*

V. **RHAPSODIE HONGROISE, No. 12** . *Liszt*
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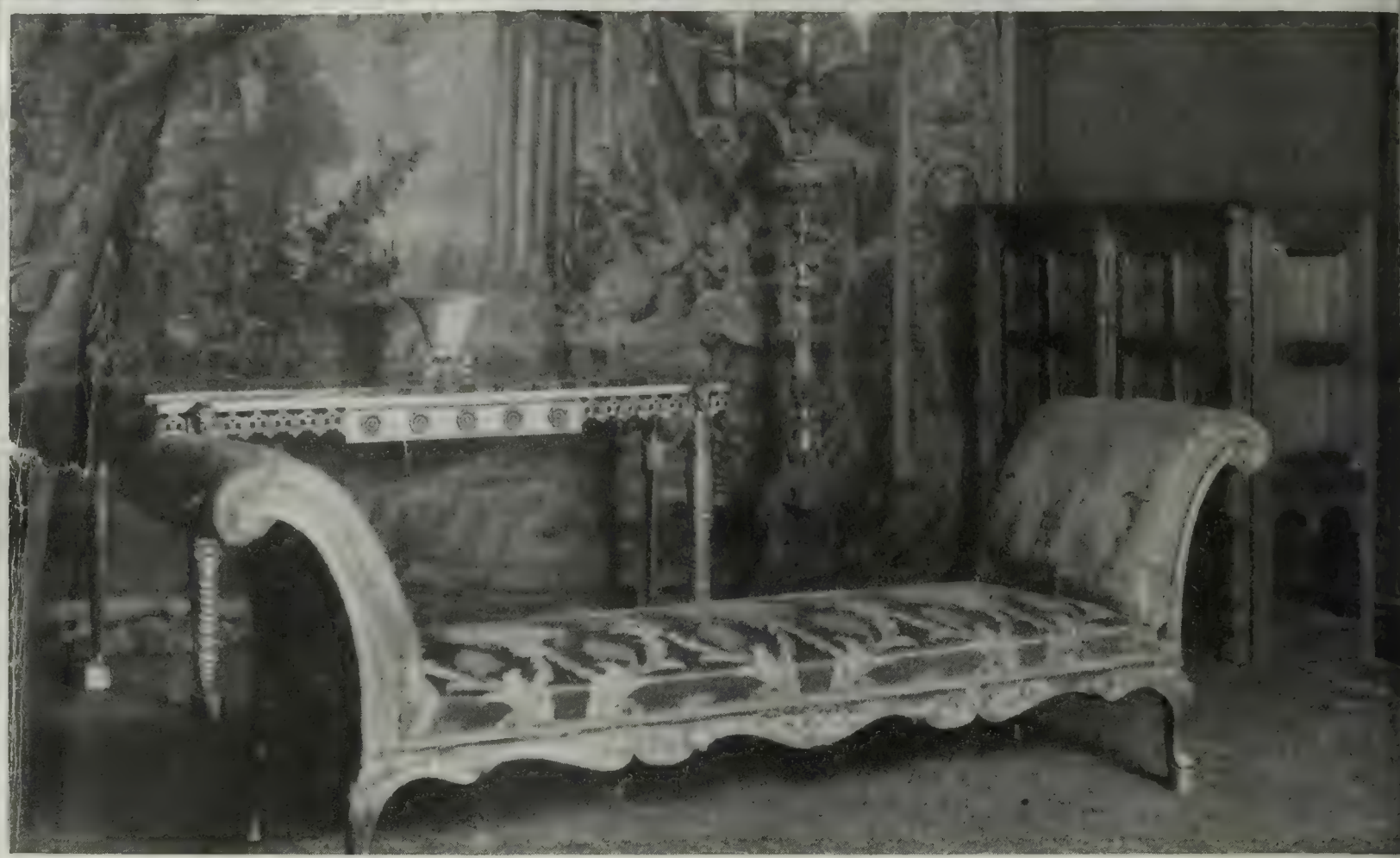
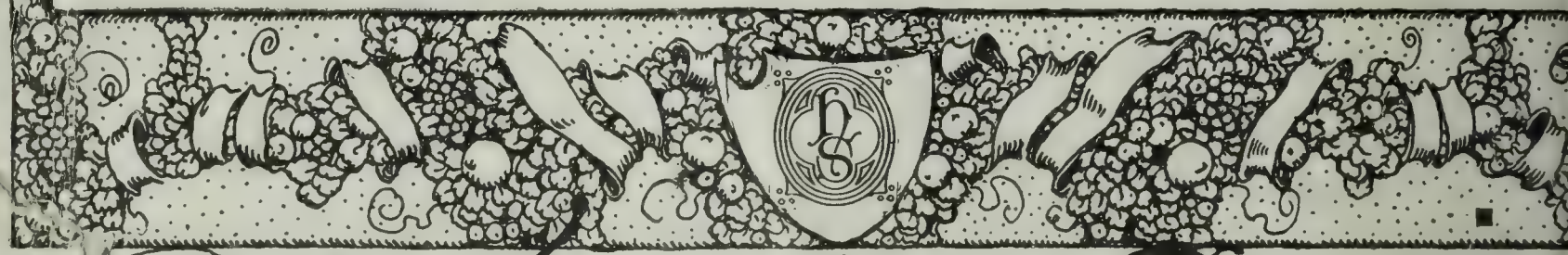


In the Great Hall of the Hampton Shops are grouped this soft-toned tapestry, Venetian day-bed, Adam table, and Gothic cabinet



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of the other pieces. It has the same peculiar urn and flame finials with their fluted bases found on the top of a highboy in the Palmer collection. The similarity of the recessed quartered columns on the sides and the carvings of shell and foliations on the lower drawer strengthen our argument. The applied foliated scrolls on the top are peculiar to Savery, and are possibly an attempt to obtain in mahogany the effect of the golden bronze applied ornamentation found on so much of the French furniture of the period. The surmounting foliated and rococo cartouche which tops the piece, Mr. Lockwood suggests, was probably inspired by the cartouche over the pulpit of St. Peter's Church, Philadelphia. The piece was purchased by Mr. Palmer from the great grandson of the original owner, James Moulder, a captain of artillery in the Revolution, and one of those who crossed the Delaware with Washington to take part in the battle of Trenton.

The finest of the highboys, and the finest of the Savery pieces known, was secured by Mr. Palmer only after a chase of over twenty years. The shells with their foliations, the quatrefoil rosettes as bases for handles, the scrolls and the acanthus leaves on the legs may well have been inspired by the plates in the books of Robert Manwaring, London (1765-75). Its cartouche and finials have unfortunately disappeared. Mr. Palmer notes that on one of his periodic and fruitless visits to induce the owner to part with her coveted possession, he was offered the cartouche and finials as a gift, in order to lessen his disappointment. To his now great regret, his unwillingness to commit vandalism compelled him to refuse the offer. He remembers them as being similar to the ones on the piece we have just been describing.

Certainly no pieces of early American furniture show the richness of carving and design found on these highboys and lowboys. French and Chippendale influences predominate: the carvings of vines on the quartered columns are suggestive of Spanish and French influences and may have been inspired by the plates in Langley's Guide to Builders (1727); the work on the skirts and legs involuntarily calls to mind the best English work of the Chippendale period.

Highboy of walnut, about 1760-1775

Lowboy of walnut, about 1760-1775

The decoration on another lowboy does not maintain the same standard of excellence; the design on the lower drawer is more involved and uncertain and the carving less firmly executed than in the piece just described. The piece appears to have been made previous to the period of Savery's finest work. The ornament on the quartered columns is very suggestive of that which appears on the writing-desk of rather similar shape designed by William Kent for Lord Leicester about 1740, which is illustrated on page 170 in Furniture in England from 1660 to 1760, by Francis Lenygon.

The base of the third highboy unquestionably identifies this piece as made by Savery; the influence of Chippendale dominates it. The urns and their drapings may have been

(*Continued on page* 237)

Hall and stairway in the Georgian home of Henry P. Davidson, Esq., New York—The balustrade is of delicate hand-wrought iron

Notable Examples of Architectural and Decorative Beauty in Halls and Stairways

By STANLEY MORTIMER

THE secret of the beauty of a home lies in the perfection of its details. Let the detail be carried out artistically and the ensemble will take care of itself, while if there is a disregard of detail the result will be inharmonious and the effect far from the desired one. No feature of a home can help make or mar its beauty more than its stairs and stairhalls, as they form the truly distinctive note to the character of the house. Upon entering a home there is nothing more delightful than an atmosphere of hospitality and welcome which is often conveyed by the most unobtrusive detail. The stairway that greets you is often the feature that distinguishes the real home from the mere residence. Comfort and hospitality radiate from one stairway, true majesty is expressed by another, and in another may be traced the exotic luxury of the Orient, all depending upon structure and treatment. Simplicity of style is one of the most desired effects as it usually symbolizes refinement and conveys an atmosphere of taste which one may assume is carried throughout the home.

Dignity and charm are added to the stairway and hall by the proper treatment. The personal equation must enter in, as there should exist the complete consensus of opinion of three people—the architect, the designer, and the owner. The wise man will allow a free hand to his architect and decorator, who in their turn should act in

A view of the first few steps leading from lower hall to upper floors in the H. P. Davidson Mansion—The beautiful Houdon figure and single urn are the only decorations

Lower hall and stairway showing excellent Italian Renaissance Period treatment in the New York residence of Mr. W. McNair, designed by H. Van. Buren Magonigle

perfect cooperation. Recently a spirit of real Americanism rather than imitation has crept into interior decoration which gives promise of many interesting results. A picturesque scheme should be adopted and carried out regardless of the opinion of disinterested critics.

The hallway presents unlimited possibilities for originality to the ingenious decorator. It may be kept simple and free from a clutter of furniture, yet be full of suggestion both rich and ornate, luxury expressed in a single rug, opulence in a single tapestry. If on the other hand there is an abundance of furniture and decorations, the strictest regard to harmonious colors and proper arrangement should be observed, as many fine architectural halls and stairs have been made an abomination by the lack of correct decorative treatment. A clever harmonizing of the draperies and hangings may give an elegant yet simple effect to any hallway. The stairway can be made a place of surprises at every turn; a nook here, a window-seat there, lamps of quaint design, all give an intimate touch desired by true lovers of clever decoration. There is something subtly elusive about a winding stairway, a mystery to "whither it winds," which can be effectively carried out in the treatment of its decorations which, when properly executed, enhance its attractiveness.

Consistency should be the characteristic paramount in the decorator's mind. There is nothing more disconcerting to owner or guest than architecture of one period, decorations and draperies of another, and finally the furniture of another. In order to obtain the desired result the owner of a house should constantly consult with the men who are doing his work. All high-class architects are deeply interested in the final consummation of their ideals, and to permit them to complete only a portion of their work is disappointing and disheartening. A perfect home has been the hope of many men, but only through their own and others' experiences and mistakes have they realized this dream.

Pleasing Old Colonial treatment in the home of Mr. J. Peabody, Westbury, L. I.

New York residence of Adolph Lewisohn designed by C. P. H. Gilbert in the Italian Renaissance style—Stairs are of cement and rail of hammered wrought iron

The Boardman house at South Hampton, L. I., designed by Hill & Stout, a good example of old Italian architecture

American flat-frame looking-glasses of about the years 1770 to 1800—Mahogany and gilt—From Metropolitan Museum of Art

American looking-glasses of the years 1790 to 1800—Compo and gilt—From Metropolitan Museum of Art

American looking-glasses of the Georgian period 1750 to 1800—Walnut and Mahogany veneer—Metropolitan Museum of Art

LOOKING-GLASSES OLD AND NEW

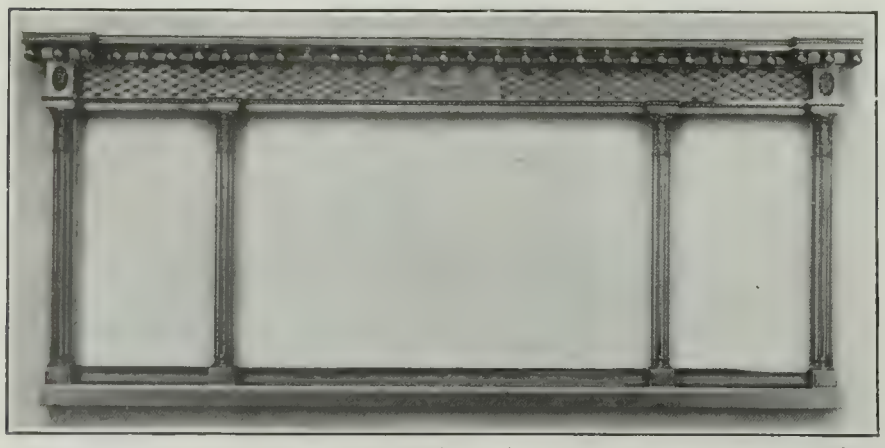
By WALTER A. DYER

Author of "The Lure of the Antique," "Early American Craftsmen," "Creators of Decorative Styles," etc.

THE present widespread demand for the period styles in home furnishings has resulted in the manufacture not only of period furniture in reproductions both good and bad, but also of accessories—clocks, candlesticks, and a host of other things. Of these the period looking-glasses are perhaps the most noteworthy. They are always decorative and add a needed touch to a period room, and, since they are not being turned out to any great extent by the cheaper houses as yet, they are for the most part of first-rate style and workmanship. In almost every showroom where period furniture is on display there are to be seen examples of these modern reproductions of old looking-glasses which offer a strong temptation to the purchaser. For the instruction of the prospective purchaser perhaps a brief résumé of the historic styles in looking-glasses may not prove amiss.

I use the term looking-glass in preference to mirror because I find that some writers insist that the latter word is applied properly only to circular glasses, sometimes called bull's-eye mirrors, though the reproduction of all the old looking-glasses are commonly called mirrors.

The first looking-glasses used in England and in this country were imported from Venice, Murano, and other Italian cities in the sixteenth and seventeenth centuries. In England the first ones were made about 1670, when the Duke of Buckingham introduced Venetian glass-makers and started a factory at Lambeth. From that time until the period of the Revolution most of our looking-glasses were imported from England, though a few came from France. Our present consideration will therefore deal chiefly with the English styles of the eighteenth century.



An interesting modern reproduction of mantel glass of the American Empire period

The nearly lost Roman art of making plate glass was revived about 1688, and from that time on looking-glasses became more common and less expensive. They were considered luxuries for a long time, however—a badge of wealth.

The earlier ones were rather small except where imported Venetian plates were used. A feature of the older English glasses is the very shallow, hand-ground beveling, about an inch wide, around the edge of the glass.

From the first, much attention was paid to the styles of the frames. Brass, ebony, carved oak, and olive-wood frames were made as early as 1700. During the time of James II. silver frames were in fashion, and during the reign of William and Mary frames were made of walnut with Dutch marquetry. The commonest materials, however, were walnut or soft wood, gilded or silvered, gilded compo, and, after 1690, lacquered or japanned wood. Grinling Gibbons carved a few elaborate frames in soft wood. During the William and Mary and Queen Anne periods the frames were chiefly of walnut, solid or veneered.

The William and Mary looking-glasses were frequently very narrow and often shaped at the top in curves. French and Dutch designs prevailed until the more marked developments of the early eighteenth century. These and the earlier Queen Anne glasses often had rather narrow

slightly rounded walnut frames, following the contour of the glass.

The frames of the Queen Anne period were more elaborate and more beautiful. They were for the most part flat, fairly broad, and of solid or veneered walnut. One should note carefully their salient characteristics in order to distinguish them from a somewhat similar style that was developed during the Georgian period.

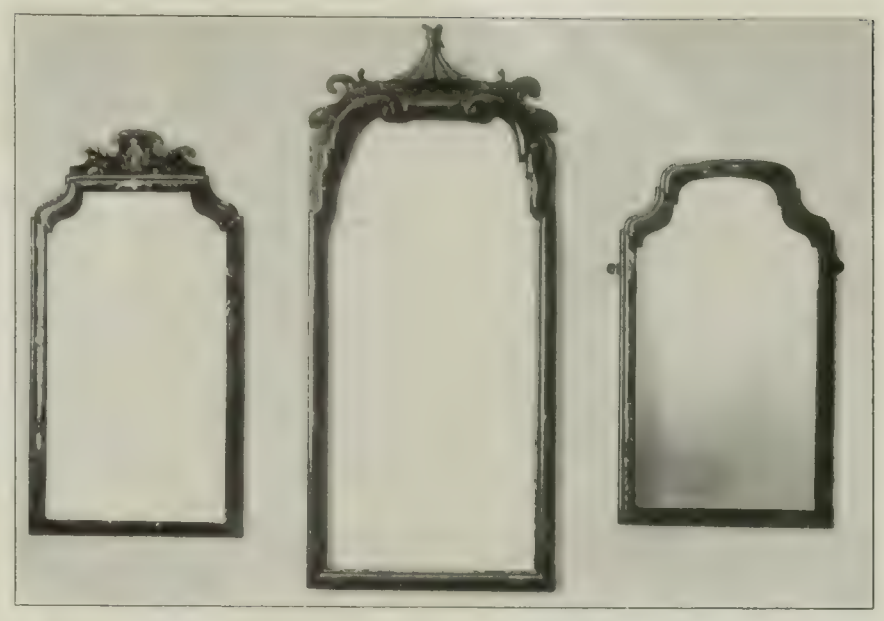
The edges of these flat frames were cut into graceful curves, the broken arch frequently appearing at the top. Some of them bore urns which differed in shape from those of the later periods. The later Queen Anne frames were usually embellished with gilt ornaments at the sides, similar to those of the Georgian frames, except that these were carved in wood, while the later ones were usually molded together in plaster and hung on wires.

Up to nearly 1780 only small plates of glass were made. The larger looking-glasses were usually made in two pieces, either to reduce the cost or because it was difficult, if not impossible, to make one piece large enough. Before 1750 the lower piece was beveled to overlap the upper one; after that a molding was used to cover the intersection, or the frame was actually made in two sections.

To sum up the distinctive characteristics of looking-glasses made from 1700 to 1750, look for the walnut frame (though mahogany was occasionally used after 1730), the two sections of glass without molding in the longer pieces, the Queen Anne forms of the urn, and the gilded wooden ornaments. It should also be added that the glass of the earlier period was usually shaped in curves at the top, while that of the later period was square, though the top of the frame was often shaped in the form of the broken arch.

During the period 1750 to 1780 the so-called Chippendale styles prevailed, sometimes rich and graceful, sometimes flamboyant or too fragile. Gilt frames were popular, sometimes with three or more small panes of glass framed in an abundance of gilt molding. Elaborate combinations of French rococo and Chinese details were employed, with

Here again are splendid modern reproductions of eighteenth-century looking-glasses. The one on the right shows typical Dutch characteristics



Modern reproduction of lacquered looking-glasses of the Queen Anne period expressive of simple dignity and originality in designs

such features as pagodas and waterfall effects. At first these gilt frames were flat, but ornate carving and pierced work soon came into vogue. There were wide and narrow ovals, square and oblong frames, and frames of irregular and fantastic shapes, based on the French styles of Louis XV.

Chippendale himself designed some of these frames, but an even more prolific designer was Matthias Lock, who was at the height of his popularity about 1765. Thomas Johnson, Edwards & Darley, Ince & Mayhew, and Manwaring all made or designed looking-glass frames in similar styles. Lock and Johnson made elaborate frames for girandoles and bull's-eye mirrors, pier glasses, ovals, and chimneypieces, ornately carved and generally gilded. They were designed largely in the Chinese rococo style, with scrolls, shells, falling water, human figures, and animals.

A little later Hepplewhite designed looking-glasses in his characteristic shield and oval shapes, usually rather delicate and fragile, and often made in pairs. Adam also designed looking-glass frames, chiefly classic in type. The frames of this period often bore medallions above and below the glass, oval rosettes, beadwork, fan ornaments, urns, eagles, the husk pattern, ram's heads and feet, and other Adam and Heppelwhite details. Hepplewhite's influence is also displayed in such delicate ornaments as a gilt vase of flowers or stalks of wheat standing in the broken arch at the top of the frame.

Coincident with these styles we have the revival of the Queen Anne type of flat-frame glass already referred to. This revival had already begun before 1750. Flat frames were made of solid mahogany or walnut, with gilt ornaments, especially at the sides, the bottom of the frame shaped in curves, and with the broken arch or some similar form at the top. A little later they were nearly all of mahogany.

Many of the flat-framed glasses of the last half of the eighteenth century have been confused with those of the earlier period, but there are marked differences. There was a change of type in the details, the glass showed a narrower,

deeper bevel, mahogany took the place of walnut, and the glass was usually square at the top. Very roughly, the development of the shape of the glass at the top was as follows: from 1700 to 1725, rather narrow and shaped in steep curves; from 1725 to 1750, curves much moderated; 1750 to 1775, usually square at the top with curved or slanted corners; 1775 to 1800, square corners.

About 1770 to 1790 a cheap form was common in both England and America. The flat frame was of veneered mahogany with the outlines cut by a jig-saw. Less gilt was used, as a rule, though there was often a gilt molding around the inside of the frame. A somewhat better type had the broken arch or rather more elaborate jig-saw work at the top, gilt molding next the glass, and usually gilded compo ornaments, chiefly the wheat-husk pattern, strung on wires at the sides. The upper part of the frame was also embellished with gilt ornaments, a bird, feathers, flowers, etc., sometimes being placed in a hole cut in the wood of the frame.

From 1780 to 1790 the American eagle was much used on looking-glasses made in this country. The so-called Constitution mirror had a flat frame of solid or veneered mahogany, cut out in curves at the bottom, with gilt plaster ornaments on wires at the sides, and with a gilded eagle of wood or plaster in the broken arch at the top. Later—perhaps 1810 to 1815—this style was revived, with less gilt, more cutting out of points and curves at top and bottom, and with a gilt eagle in bas-relief on the flat surface of the wood above the glass.

Among the interesting forms that were popular about 1780 to 1800 were the circular bull's-eye mirrors and girandoles with their elaborate and often beautiful gilt frames. The glasses were usually convex. The frames were heavy and were made of carved wood or molded plaster, or both. Frequently a rim of ebony or ebonized wood appeared on top, usually a spread eagle, sometimes holding a string of gilt balls in his mouth, and on the later examples a heavy beading or row of balls ornamented the frame. These mirrors were twelve to thirty-six inches in diameter, the smaller ones often coming in pairs. Many of them had two or more candle-holders at the bottom and sides, and these were called girandoles.

Over-mantel glasses or chimneypieces had been popular since the late seventeenth century, and were particularly in demand after 1760, when both oval and oblong shapes began to be popular. The latter were made with one large plate of glass in three sections, divided by moldings, the two end-sections being smaller than the middle one.

During the late eighteenth century there was also what was known as the Bilboa glass, with a frame consisting of small, thin strips of salmon-colored marble.

Most of the early nineteenth-century glasses one meets are of American make. After about 1805 Empire styles began to appear in looking-glasses. Some had flat mahogany frames, with brass or gilt Empire ornamental mounts, and some with marble columns at the sides. More of the glasses of this period, however, had gilt frames in the style that is often wrongly termed Colonial. There were rectangular frames, rather heavy but generally possessing a certain classic dignity. Most of them had overhanging cornices at the top and were ornamented with straight, formal molding patterns and also carved details, including the acanthus leaf, lyre, eagle, bell-flower, swags, festoons, and other survivals, often well executed. Pendant ball or acorn ornaments were often placed on the under side of the cornice. The sides of the frames, when not in the form of square moldings, were sometimes spiral, reeded, or baluster-shaped.

These frames were either all gilt or gilt with mahogany or white enamel. The material was wood or plaster or a combination of the two. Sometimes the glass was a single oblong pane; sometimes it was in two parts, separated by a gilt molding about a third of the way down from the top. Sometimes a picture was painted in the upper portion, a landscape, marine, or pastoral in colors and gilt, a historical or allegorical subject, or perhaps merely a floral decoration.

After 1820 heavier frames became common. They were of gilded plaster or soft wood, less pretentious in design, baluster or rope-shaped on all four sides, and with no cornice. These, even more frequently than the type just mentioned, were furnished with a painted scene in the upper portion. Practically none of the American glasses of this period were beveled.

The over-mantel glasses of the period followed the same styles. Those made in three sections became common, first with a cornice and later with the baluster form on four sides. After 1810 the separating pilasters became heavier.

EARLY ENGLISH FURNITURE IN THE PALMER COLLECTION

By JOSEPH BRECK

MADE between 1680 and 1689, and evidently for royal use, two richly-carved walnut armchairs are the oldest of the twenty-three pieces of English furniture in the George S. Palmer collection. The earlier of the two chairs may be dated in the later years of the reign of Charles II. This date, about 1680-1685, is indicated by the scrolled legs with cherub heads, as well as by the design of the stretcher with its Tudor rose between Flemish curves. The spiral twist, which is a notable feature of this chair, came into popularity shortly after 1663, when Charles married the Portuguese princess, Catherine of Braganza. The fashion for twisted rails and balusters in English furniture is probably due to Indo-Portuguese influence. The fashion is said to have arisen in Portugal from the imitation of Indian furniture, in which the spiral twist appears. It will be recalled that at this time Portugal had several trading stations on the northwest coast of India. The creating of this important Charles II. chair is particularly interesting. A royal crown surmounts an escutcheon, originally painted, which is flanked by the lion and unicorn, the royal supporters of England. The crown is frequently used as a decorative device, expressive of loyalty to the throne, in the furniture of the Restoration period, but the use of the royal supporters would indicate that the Palmer chair was made for royalty itself. Portugal has already been mentioned in connection with the twisted rails: the cherub heads derive more or less directly from Italy, and the carving of the acanthus is distinctly Flemish. This susceptibility to foreign influences is thoroughly characteristic of English furniture design, as we shall have occasion several times to note.

French influence was paramount during the brief reign of James II. The revocation of the Edict of Nantes in 1685, as well as earlier oppressive measures, led to a great exodus from France of trained craftsmen, particularly weavers, who found in England ready employment and protection. Something of this French influence is seen in the low relief decoration of the second armchair in the Palmer collection, although the principal carving would seem to be Italian in character. On stylistic evidence, the chair may be assigned approximately to the years 1685-88. This date is confirmed by the cipher, which, with the royal supporters of England, forms the cresting, and is that of James II. (1685-88) and of his consort Mary Beatrice, a princess of the House of Este. The eagle, it will be recalled, is the principal heraldic charge in the Este arms, and probably for this reason has been introduced as a decorative motive in the carving of this chair, which appears to have been made for Queen Mary Beatrice, who was born in 1658, married James, then Duke of York, in 1673, and died in 1718. The back was originally upholstered and the seat caned. The present upholstery is not original, although of contemporary date. The chair is in wonderful preservation, although the painting and gilding, with which it was originally enriched, naturally show the effect of time. Both armchairs are of walnut, a wood which came into use in England during the Restoration period, at first only for light pieces of furniture, and continued in increasing favor until mahogany became the fashionable wood in the second quarter of the eighteenth century.

When Queen Anne died in 1714, the crown passed to the House of Hanover. George I. (1714-1727) was a Hanoverian exile in England, pining for his dear Herrenhausen, and his sympathies were remote from the people over whom he ruled in his transplanted German court. Unlike Queen Anne, William and Mary and their predecessors, the German prince and his entourage did not patronize the arts, and his accession to the throne of England had little effect other than a negative one upon English furniture design.

A period of digestion ensued from 1714 to about 1745, that is, from the death of Queen Anne to the appearance in the world of fashion of the artist-craftsman, Thomas Chippendale, who some ten years earlier, about 1735, had commenced his career in London. During this inchoate period, foreign fashions in vogue during the previous reigns were assimilated, and from this heterogeneous inheritance a style was evolved which, although still marked by foreign influences, was nevertheless distinctively British.

The dating of furniture in this early Georgian period prior to Chippendale's rise to popularity presents many obvious difficulties, and various attempts at classification have been made. The scheme of classification proposed by Herbert Cescinsky in his monumental work on English furniture of the eighteenth century has many points to commend it, and his divisions have been followed in the dating of the important group of early Georgian furniture in the Palmer collection. It is natural that the dates defining the limits of Mr. Cescinsky's divisions should overlap, as the new styles did not immediately supersede the old. The divisions are as follows: the Decorated Queen Anne (1714-1725); the Lion Period (1720-1735); the Satyr-Mask Period (1730-1740); the Cabochon and Leaf Period (1753 onward); and the Architects' furniture (about 1720-1750).

The Decorated Queen Anne Period continues the models of 1702-1714, but elaborates the carving of the arms, legs, and backs of chairs and tables. Walnut is still the wood

Rough Armchair, walnut, about 1685-1688

commonly in use, but a new note is added by the gilding of the carving. Characteristic of this richly decorated furniture is a small tripod of tea-kettle stand dating about 1720-1725, of mahogany, an early instance of the use of this wood. It is also interesting as an early example of tripod furniture, which from about 1750 to 1770 held an important place in English fashions.

The Lion Period overlaps the preceding by a few years. It is characterized by the fashion of carving heads of lions on the knees of chairs and table legs and on the arms of chairs and settees. To correspond, the feet are usually carved with lions' paws. The genesis of this decorative motive cannot be determined with certainty, but as the lion head, together with the satyr mask, is of frequent occurrence in German cabinet work of the late Renaissance, it is not at all improbable, as it has been suggested, that the introduction of this feature in English furniture was out of compliment to the House of Hanover.

Two side-chairs of walnut veneer with boldly carved lions' heads on the knees are fine early examples of this mode. They may be dated about 1720-1730. The backs of the chairs, with leaf and husk carving on the splat, illustrate the ornate character of the decorated Queen Anne style. Another fine example of lion furniture, this time of mahogany, the wood most frequently used for this kind of furniture, is an armchair decorated with lions' heads and the escallop shell of earlier fashion. This piece dates from about 1725-1730.

In the Decorated Queen Anne period the eagle's head was a favorite finish for the arms and legs of chairs and settees, and was introduced as a decorative motive in the designs of the backs. That this device continued in favor into the second quarter of the eighteenth century is shown by a mahogany card-table of ingenious construction, which must be assigned approximately to the years 1735-1740 on other evidence. The top is covered with green baize, and has pockets sunk for counters. Card-playing was the fashionable vice of the eighteenth century, particularly during the late Georgian era, and card-tables were indispensable pieces of furniture.

In the Soane Museum, London, there is an armchair of most elaborate design which by some has been claimed as the work of Chippendale. There is said to have been in the possession of the museum a receipt for the payment of this chair signed by Chippendale. This document, however, cannot be produced, and is consequently a very doubtful piece of evidence. Judging from the style of the chair, it would date about 1730-1740, so that if it were by Chippendale it would be the work of the elder, the father of the great cabinet-maker. Six sidechairs and a settee of the same design are in the Pendleton collection, Providence, R. I. In the Palmer collection are an armchair and a sidechair of this pattern. We know, two armchairs, seven sidechairs, and a double chair or settee, which probably represent the entire set, although the odd number of sidechairs is unusual. These chairs are of exceptional importance not only for their unusual design but also for the beauty of the carving. In the design such familiar motives as the eagle's head, the shell, the satyr-mask, and the cupid's head may be noted. The basic form or outline is Dutch in style, but very much modified by other influences. In this connection we may note that the French fashion, which played so important a part in the development of Chippendale, is not indicated in these chairs.

A superb example of furniture design of about the years 1735-1740 is a mahogany armchair with an inverted fan-back, a modification of the hoop-back type of the Queen Anne period. The low relief carving is in harmony with the graceful character of this chair, distinguished for its beauty of line and proportions. It is said that a large set of this pattern was made in the workshops of Chippendale for Marie Antoinette, and according to Cescinsky there was such a set made by Chippendale and since dispersed, although there is no foundation for the Marie Antoinette tradition. A considerable number of chairs of this pattern are known; for example, those in the Pendleton collection and others in the possession of Sir Henry Hoare and elsewhere. Undoubtedly these chairs were not all of one set. As Mr. Cescinsky writes: "The probability is that the house of Chippendale was merely commissioned by the French monarch to duplicate a well-known and fashionable pattern." The ascription of our chair to the years 1735-1740 is based on design characteristics, although it is quite possible, as we know from other instances, that a fashionable pattern might be repeated many years afterwards. A pair of mahogany stools may be assigned to the same years, 1735-1740. The cabriole legs carved with leaf motives are particularly fine.

Dating a little later than the chairs which we have just described and approximately contemporary with the early work of Chippendale after his establishment in London, is a richly carved armchair, hoop-backed, with elaborately pierced splat, the cabriole legs terminating in dolphin heads and the knees decorated with flowers in low relief. This chair may be dated betwen 1740 and 1750. Even at this late date the influence of Queen Anne models is felt in the general shape of the chair, but the ornamental motives, particularly in the splat, betray the growing influence of the contemporary fashions at the court of Louis XV. Chippendale may have made such a chair—centainly the beauty of the design and the vigor of the execution are not unworthy of his hand; but it is impossible to speak with any certainty since it was not until 1754 that Chippendale brought out his Gentleman's & Cabinet Maker's Director, which conveys to us all that we really know of the Chippendale style. It is interesting to add that the Museum already possesses of the same pattern as this chair a settee which formed part of the Cadwalader Bequest.

An unusual piece of furniture is a mahogany knife and fork wagon, a low table with four legs, mounted upon casters, and supporting a tray with a central partition. The style of the carving, as well as the rather heavy character of the piece, permits it to be classed among the so-called Irish Chippendale furniture. This designation is a misnomer, since the evidence for the English origin of these tables appears most convincing, although a provincial origin, nevertheless, is indicated by the general style of workmanship and design. The date of our piece is approximately 1740-1750.

The style which bears the name of Chippendale, we are apt to forget sometimes, did not originate with him. No historic style is ever the work of any one man. Thomas Chippendale was not the only man in the metropolis to work in the style to which we give his name to-day, and this very style was but the outgrowth of the years of assimilation which had preceded it. Chippendale was, however, in all probability the most gifted of the cabinet-makers of his time, not only in designing, but in the practical execution of his patterns. The name of Chippendale does not occur in the inventories of furniture of his time, and it is only in recent years that we have used the name of this cabinet-maker, made familiar to us by his publication of designs for furniture, as a general designation for work produced at this period by the English cabinet-makers. When we describe furniture as "Chippendale," it does not necessarily mean that the furniture was actually made in Chippendale's St. Martin's Lane workshop, but may include other pieces made by his competitors under this general heading.

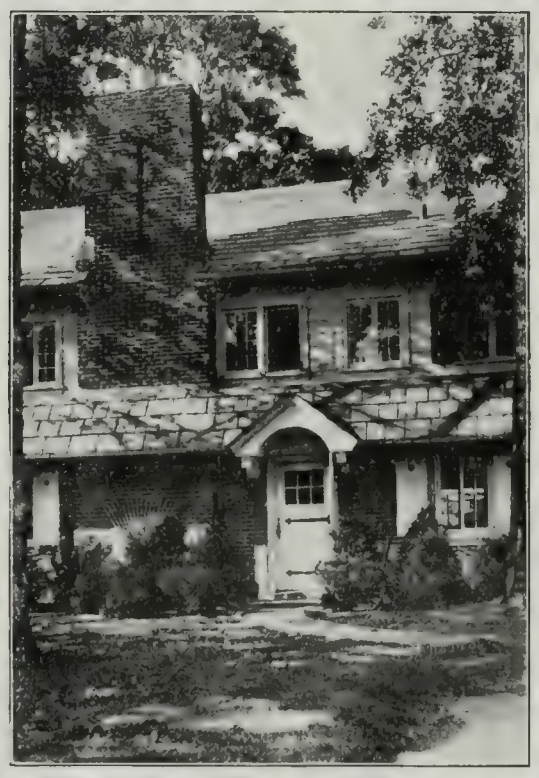
Chippendale's father appears to have been a joiner and picture-frame maker from Worcester who migrated to London some time between 1720 and 1727. The son commenced business in Conduit Street, close to Longacre, about the year 1735. It was not until some ten or fifteen years later, 1745-1750, that he appears to have acquired renown and commenced to exert any marked influence on furniture production. In 1753 he removed to the more fashionable region of 60 St. Martin's Lane, and in the following year published the first edition of his famous Director, which had required several years in preparation. In his earliest work, which is undoubtedly his finest, Chippendale shows his gradual development from the furniture fashions of the early Georgian period. Upon this foundation of good workmanship and design he imposed such novelties as the fashions of his time demanded, catering to tastes so divergent as Gothic, Chinese, and French.

Royal Armchair, walnut, about 1680-1685

About the middle of the century, strange as it may seem, there was a distinct tendency toward a Gothic revival, but such men as Batty Langley, for example, who were its proponents, were sadly ignorant of the true nature of Gothic. Such borrowed details as the trefoil, the pointed arch, the champfered molding, and the triple column were combined with other details so foreign in style as to show a complete failure to understand the underlying principles of Gothic art. The Chinese designs of Edwards and Darly appeared in the same year as the Director and offered the wealthy public a new opportunity for adventures in taste. As one may imagine, Chippendale catered to his fashionable clientele by including in his Director designs in both the Gothic and the Chinese taste, and although many of his designs in this direction are too extravagant to have been carried out, there is no doubt that he produced a quantity of furniture, often of great charm, in the Gothic and Chinese manner.

A mahogany armchair in the "Chinese taste," with its

(*Continued on page* 236)



With a reasonable amount of land and foliage planning, Dutch colonial architecture lends itself gracefully to the long, low rambling type of house. In this residence of Mrs. C. H. Smithers, Great Neck, N. Y., is shown a very successful treatment of this style. The slate roof is high in colors of blues, greens and purples, blending as it does to the foliage surrounding. The blinds and trim of the house are painted white. Walls are of dark red brick.

A HOME AT THE WATER'S EDGE

A Story Concerning the Ideal from the Home-Lover's Point of View

OCCASIONALLY an architect, when called upon to plan a home, is given a site so beautiful as to lead to the putting forth of his best efforts to create a building which shall be worthy of the spot upon which it is to stand. The incentive then exists to use to the fullest advantage every natural resource and to clothe utility of plan with beauty of exterior and to surround both with the most picturesque of settings.

Scarcely anything in the way of a plot upon which to build could be more beautiful than one which, in addition to being situated in the midst of a rarely beautiful stretch of country, possesses grounds which extend to the water's edge and which are so covered with a heavy growth of virgin forest. All of these advantages were evidently fully appreciated by Frank J. Forster, architect, formerly of Caretto and Forster of New York, when he planned the very beautiful home of Mrs. C. H. Smithers at Great Neck, New York, and he may have supplied something of the inspiration of which the estate is the finished and visible result.

As one enters the grounds of this Long Island home the house appears amid a grove on a slight eminence overlooking the Sound with the New York and Connecticut shores plainly visible. The building is of dark colored brick, long and low, and with sweeping roof lines and chimneys planned with great taste and skill. Since the house is but two stories in height many dormer windows are necessary but they are so placed that instead of breaking the lines of the roof and producing an effect of weakness, they are massed about chimneys or so arranged in groups that the picturesque appearance has been heightened rather than marred. The low building has been so planned that one of the long sides faces the south which renders possible a southern exposure for literally every room in the house. Above the brick walls the slate roof overhangs in broad eaves which shade the windows, and their long unbroken horizontal lines add a certain picturesque quaintness to the structure. Much shrubbery is planted about the building, and in its angles an outside trim painted white, and shutters white below and green at the upper windows, relieve the severity of brick walls and slate roofs.

The floor diagrams of this very interesting house show a residence planned for the free and informal and somewhat varied life which obtains in the country. The entrance is directly into a very large living room from which the main stairway leads to the floor above. Casement windows upon three sides of the living room face in as many directions and at one end French windows, opening to the floor, give access to a broad screened and brick-paved veranda with the ever-changing beauty of Long Island Sound beyond a stretch of green, shaded lawn. At the south side of this long, low living room a great fireplace is built and at the end opposite the veranda a wide doorway opens into the dining room to which belongs another veranda, used on many occasions as an out-of-door breakfast or dining room.

The upper floor of the house is arranged with three very spacious bed-rooms each provided with a bath of its own and with many closets. All of the bed-rooms, as has already been said, have windows toward the south, and the largest bed-room, that just above the living room, extends over the veranda and possesses windows which face the north and the west as well as the south.

Very rarely does one find a house possessed of service quarters so satisfactory and so complete. An entire end of the building is given up to pantry and kitchen with their own entrance, hall and veranda, and above are two bedrooms for servants with their own closets and bath room, the entire service portion of the house being wholly separate from that part occupied by the family.

Not far from the residence there stands a smaller building which contains a garage with living quarters above. Planned with lines very similar to those of the house and built of similar material this service building adds greatly to the attractiveness of the little estate which represents, upon the whole, an unusually successful adaptation of appropriate buildings for a rarely beautiful site and a skillful combination of highly practical plan and appearance of great beauty.

A really successful home represents a satisfactory solution of a problem which is often somewhat intricate and involved for the house must be appropriate to its site and both the house and its surroundings must express the taste and individuality of its occupants besides being suitable for their manner of living, and happy indeed are the results when a solution satisfactory from every point of view has been attained.

ANOTHER GLIMPSE INTO THE GEORGIAN HOME OF H. P. DAVIDSON. THIS ILLUSTRATION SHOWS A CORNER OF THE LIBRARY—USEFUL AND ROOMY AND REALLY PERFECT IN GROUPING OF FURNITURE.

WANDERLUST

By WILLIAM GRIFFITH

GOD, with a dawning gaze,
Kindles the sun,
Forging the iron days
One after one:

Shapes and designs the trees,
And now and then
Fanning the furnaces,
Labors on men:

Smiting and hammering
This from an ape,
That from a stammering
Primeval shape:

Giving them each the vast
Reach of the sky,
Since the dark ages passed
Tardily by.

Showing the way to choose
Rest and reward
From the green revenues
Next to the sward:

Urging and beckoning
City and town
Forth for a reckoning,
Now and anon

Over the open trail,
Clean from the din;
Sun — stars — a friendly hail,
Lights and the Inn.

Proper Lighting in the Home and Its Relations to the Beauty and Comfort of Different Rooms

THERE is a psychology in the proper lighting of a home that is realized by all architects and decorators and which of recent years has given them much food for thought in designing and building. There is always an effect to be produced and a reason for this effect. Nothing is more important to the beauty and comfort of a room than the harmonizing of colors, and this harmony may be enhanced or lessened by the correct or incorrect light that is used. The shedding of subdued, colorful light by properly placed lamps can lend endless charm to a beautifully furnished room.

To attain the best results there must exist a definite scheme in the minds of the architect and decorator, a scheme whereby furniture may be effectively and artistically arranged and a lighting system installed that will give a note of cheerfulness and warmth. In the living room for example, if there is a fire place, and there usually is, the obvious first group arrangement is around the hospitable hearth. A large divan before it, with a sofa end table bearing a reading lamp is at once suggested. The old fashioned conventional green-glass reading lamp has been superseded by lamps of every design and material that go to make for beauty and style. There is something stately about a floor lamp, with its high standard, topped by some lovely fabric shade that lends an air of elegance to the room in which it is placed. Often it is found close to a grand piano or near the tea table forming a most picturesque group.

Side lights are a real necessity, the spacing being selected according to the plan of the room. They are not only ornamental but they are a real convenience as one or all may be lighted according to the temporary need of the occupant of the room.

The delightfully wrought iron or metal fixtures for hall or living room are always in good taste, and shaded silk or painted shields a happy selection. The shaded silk shields are of endless interest and can be tinted to embody the color scheme of the room in which they are to be used. A beautiful combination recently seen was a fixture in dull finish bronze, the simple circular shield of silk, toning from the rich Pompeian green through the brown tones to a soft golden glow in the centre.

For the dining room the reproduction in antique Sheffield plate with painted parchment shields carrying a design of fruit in Georgian style, is quite exquisite or a combination of bronze and pewter lend interest to a variety of color tones.

For the bedroom the number and styles are infinite. The simple fixtures painted in soft ivory or gray harmonize with the wood work and color scheme of the room very satisfactorily. The shields can be made of great decorative value by repeating the design of the chintz used. Other designs more elaborate have shields of plain silk tinted in sympathetic coloring.

Torchères of bronze or silver, lanterns of wrought iron or old brass, simple brackets of pewter, all have their acceptable positions in the different parts of the house. A little time and study given to the selection of the important detail will abundantly repay in beauty and service rendered.

MUSIC AND ITS SISTER ARTS

By CHARLES D. ISAACSON

ALL arts are as one, sings the poet, and venders of thought-chestnuts express the idea freely. Definitely to point out the close relationship of music, painting, sculpture, literature, drama, and the dance, is the ambitious design of this article, which is written from the viewpoint of a layman in all six arts, with the exception of music and the spoken word as some grudgingly might accept for argument's sake.

Let me therefore address these opinions to the painters and sculptors as one who worships at their feet, glorying in their magnificent work and finding in their canvases and marbles that element of music which they may never have realized resided there.

Benjamin Franklin having wisely said, "In union there is strength," perhaps a more intimate blending of all the arts will make for an easier victory for Art in these States. If the forces of the musical, painting, sculpture, dramatic world should make a grand combination in restraint of trade, for the betterment of beauty—but that is for another discussion.

Suffice it to say, that if painters and sculptors will listen more to the strains of harmony and seek the rare inspiration at the fount of melody, some new impetus may be given their great work.

I make the broad statement that some paint with brushes and oils and some paint with melody and harmony. Some put the seas, the forest stillness, the living men upon a canvas, and some depict these same pictures in accents of music.

The painter conveys the world to a still piece of board within a frame. The composer captures the soul of the universe and sets it free.

The painting shows the subject at a definite moment. It may be a running horse or a flowing stream, but the picture is a still life. Music paints the galloping steed galloping, the flowing river rushing over its rocks and rapids and falling over reefs. In the musical painting the sun rises and passes its orbit and sets. Man is born, lives and dies.

Compare the forest scene of the painter and the composer. In the first you see all the brilliant colors, the contour of trees and plants are nicely suggested. But all is silent—like Coleridge's "painted ship upon a painted ocean." Note the musical forest. There is the pulse of the very stillness! You hear the beating of the quiet. It throbs.

Have you ever sat, on a summer's day, out in the country? You close your eyes as you lie in your hammock and all nature is alive. You cannot see it, but it is there.

You cannot see it? Why, music is painting in flaming colors. Some chords are red as carmine, some are drab as steel gray; some are dirty and muddy; some lurid and murky; some are the color of ashes, and some are the pink of the rose-petals. You can listen to some music and see only black—the blackness of infinity, of overwhelming space. You will see cats' eyes, green and distrustful in a phrase. Whitecaps dance in an arpeggio. The golden beams of the sun are reflected in all their brilliancy in certain writing. You cannot mistake it.

But the golden rays are not flat as on a canvas. They are warm and dancing. The whitecaps are wet. They smell salt and sea-weed. They are surging and ebbing with restless impatience. The rose petals are soft and velvety. A sweet fragrance is wafted in the nostril. It is strange; difficult to understand.

Between the White Trunks—By Carl Larsson

There is a simple little composition of Chaminade. It is called "The Flatterer." At the first bars a brilliantly lighted ballroom is painted. Later individuals are pointed out. Here is a gorgeously gowned young lady—oh, so beautiful. See what red, red lips! And this gentleman. He draws on his white gloves and he bends over the girl and flatters her. The laughter—the smiles, the pretty phrases. So many paintings in one.

Schumann has painted "Scenes of the Forest." What painter has done anything more realistic? Grieg has written music of the Vikings. What illustrator has made them live more truly? MacDowell has written of the sea. Have you ever seen a marine canvas that smelled so of the ocean and crashed with such vehemence against the rocks?

As St. Martin heard notes that shone and saw flowers that sounded,—can you see the speaking flowers and hear the musical colors?

In listening to music you must see the picture. What is the music painting? It is making a scene with rapid strokes. Human life or nature stands revealed.

Many composers purposely gave names to their music suggesting the subject for the imagination. Some have religiously attempted to imitate the sounds of the thing they are describing. Others try rather to create the atmosphere by suggestion, to people the world in a total atmosphere of color.

There are some compositions of Debussy which fill the room with summer night stillness and a purple mist. A nocturne of Chopin makes you see the sorrow of a man's heart. Regret is painted for you. Melancholy stalks without a definite shape to mark her.

But, oh, how a simple phrase of Beethoven's Pastoral Symphony sets free the whole of the outdoors. You are cooped up in the city and you find yourself in the forest. "The glow diffusive lit each countenance," says George Eliot in her poem to Jubal. "The sun had sunk, but the music still was there. Is moonlight there? I see a face of love."

See your music painting. See your paintings make music for our ears!

Now, have you ever realized that music is a sculptor without equal, even to Michael Angelo! It models and adapts minds and souls. You cannot listen long to music without its influence showing itself in your face, in your eye, in your mentality, but, most important, in your soul. Look at the man who hates music. Is he not a hard specimen—sinister, unsocial features, with desires not of the most idealistic? But look at the true music lover—how kindly has nature modelled his features—soft and tender!

Recall your last symphony concert. You are seated. The musicians come upon the stage. The director taps his baton. The orchestra starts the Ninth Symphony of Beethoven.

Now, let us pause for a moment. Think of a piece of level ground. Workmen appear. There are a foreman and superintendent, an architect, and contractor. The level ground is soon transformed. A steel structure is erected.

Spring Painting—By Toho Hirose

It is the framework of a great mansion. Soon mortar and brick and stone are added; paint and plaster, decoration. A palace stands where nothing stood before. Now, interior decorators, upholsterers, artists are working; the place is ready for occupancy. The owners take possession. They enter with all their hopes, ambitions, foibles, hatreds, loves, and their little world centers about them.

Letters and telegrams and visitors come from near and distant cities. Perhaps one man alone in that new house directs a factory, with its thousands of toilers and their families and friends. Perhaps one woman in that house sings to hundreds of thousands and makes them very happy. Perhaps some other is manufacturing propaganda hateful to this nation and its people. Perhaps—so much. That level empty ground has been given every proportion.

Let us pause further for a moment and think of the sculptor. He fingers a lump of cold clay, and with hands imitative of the Master has modelled men and women.

children, angels, horses, lyres, monuments. See it grow under his finger! See the fine line become clearer; eyes look at you, mouth quivers, hands uplifted!

Let us return to our symphony concert. The director has lifted his baton. All the instruments respond. Soon a structure like the stone house has been erected. The dominant themes have been riveted unmistakably. You see in your mind's eye the formation of this great palace. Cement and stone are piled up by 'cellos Now violins play decorations, flutes and oboes paint in the colors—the exterior is complete. But the composer has only just begun. The inside must be made habitable. How cosy and comfortable are those chairs. How real and material are those pillars. The residence is open for occupancy. The people come in—some romp like children, some so sedately and severely, some drag themselves along with melancholy mien and burdened trouble.

You see the men and women, modelled with true likeness.

Here, where the child is portrayed, like the transformed lump of clay, the features are marked out. The mouth quivers, the hands are upraised, the eyes look out at you. But here is where music goes further. The child breathes. It talks. It moves. Its very soul is made to love and to express itself. Its whole past, present, and future, are extolled. All of its family, friends, and enemies are brought into the group.

But hear that music. The tremendous structure is all about us.

In all its bigness, coloring, modelling,—with all its humanity and dramatic beauty. The final chord crashes. The director bows. The men leave the stage. But still that structure stands and still it remains with you forever.

Many have bemoaned the fact that the music, unlike its sister arts, painting and sculpture, is fleeting. You hear music and it is gone. You see a painting, or a piece of sculpture. You can touch it, keep looking at it—it is there.

Those who imagine music so ephemeral do not really know music. When you hear it you do not lose it. You gain it. Yours it becomes when it seems to have gone. You are holding it within you. Its melodies recur to you time and again.

Let me show you how all music is dancing. You may see painting without and in this thought alone. Does not the note come dancing out of the singer's throat, setting the air dancing as it goes? Does not the string of the piano dance as it vibrates its joy at re-life? Does not the violin's whole body dance—back, sides and top—with the rhythm of the note that is sounding? All the molecules are swirling about in complete abandon, it seems, but in reality governed quite completely by the sound post, which serves as conductor.

Music is vibration. Vibration is dancing. There you have it. Play a piece of music and watch the listener respond. If the composition is in march rhythm, instantly the desire to mark time becomes apparent. The feet just can't keep still. If the rhythm is of a waltz character the body starts to sway.

It is a fact that the more native the individual the quicker

Tung Fong Su at the Golden Horse—By Pas Yung-ting

is his response to music. The Negro is most whimsical in this respect. The colored people are like sensitive recorders when music is played. It takes hold of the whole system—you see it in their eyes, in their dilated nostrils, in their mouths, which seem to be opening with impulsive movements. It gets into their joints—of the wrists, the elbows, the knees. How in the world can you expect a colored man to sit still when music is being played?

But did you ever feel the dance of nature—did you ever realize that all nature is perpetually dancing? Look at the country land. See the leaves and branches in the breeze. They are happy. It is summer and everything and everybody should dance a dance of praise. Last summer I loved to go up the little mountain passes of the Catskills. The waterfalls and the brook dancing and singing. The trees humming and dancing. One little stem I will never forget. It must have been a dwarf tree. A tiny stem coming out of the ground,—not six inches tall. A single leaf was at the end and like a flag it kept waving—like a little girl it kept dancing.

So it is a good thing and a natural thing that people should dance. What is irreligious or disrespectful in the dance?

Some chords suggest certain words. They are like some colors. A chord has just sounded for me and it said "Death." Once there was a march I listened to, and it told of all that is happy and joyous. It said "Marry her, marry her." Some music says "Dance." Some says "Weep." Some says "Laugh." Some says "Cold, cold, cold." Some says "I'm colored, I'm a jolly negro man." Some means to be an imprecation as vile as a longshoreman's drunken oath, and some seems to speak a prayer as solemnly sweet as a saint's invocation to the Lord God.

Some music is all but the spoken word. Some spoken words are all but the sound of music. Are there not passages in literature you recall which sound like the deep-throated church organ? Thus I think of poems of Walt Whitman—"Proud Music of the Storm," There are bits of Wordsworth which weep with the sad accent of the oboe. In Flaubert's "Salammbó" there are paragraphs so harmonic that you might imagine the chords of a symphonic orchestra being played. The French balladists, like Verlaine, du Nerval, Baudelaire, all were musicians in words. They knew that the sound of certain words suggested musical symbols.

Reverberating sounds "like a drum roll, tripping, skipping" might suggest a pizzicato on the violin. "Quickly the foe advanced," a trumpet call. The analogy might be carried a long way. It is an interesting study, showing the relationship of words and musical symbols.

Certain authors were masters in this respect. There was first of all the morbid drug-fiend de Quincy, who knew how to make a sentence sound like a strain of melody. And who is there to compare with our own American, Poe? In his "Raven" can you not hear the lugubrious bassoon at "Nevermore"? But in his "Bells," he has achieved the masterpiece of melody writing in words. There are real sounds of bells; you can hear them in the words of the "tinkling little sleighbells," "The banging, clanging fire bells," and the "tolling and the moaning of the funeral bells."

Words suggest their companion notes—there is no doubt of this. Notes suggest their words. In our work among the school children this latter has been amply demonstrated. Thus in Rachmaninoff's "C sharp Prelude," when the children are asked to think of the chords as depicting a soldier attempting to escape from prison, the last notes sound like, "I am giving my life for my country."

Grieg's "Ase's Death" is a chant. Mendelssohn's "Spinning Song" tells many children Priscilla's answer to John Alden's proxy proposal for Miles Standish, "Why don't you speak for yourself?"

My father was a great violinist. Many famous painters would ask him to play for them while they were at work. It was easy for my father. He had to practice—every musician must do that or he is lost. While practicing he inspired many beautiful canvases. I know a celebrated sculptor who spends half his time listening to music and the other half listening at his own work.

The remarkable relationship of the arts; particularly of painting, sculpture and music is astounding in its possibilities. Recently at a series of musicals I tried several daring experiments.

One day, I placed some canvases on the stage; and threw a spotlight on each of them at the appropriate moment. To a marine, I had played a piano solo of a Grieg sonata. I urged the audience to watch the canvas while listening to the music. Soon the water seemed to move—you could smell the salt, the wind howled. We were really out in the wild night.

Another composition was played while concentrating on a rural scene of sweet peace. The music was not written for the canvas—but the initial inspiration was about the same nature. I tried similar experiments with pictures of children, old men, mothers. The results were amazing, and helpful to composer, pianist, painter, audience.

Another time I had a row of canvases and asked the audience to tell which one the music described. The vote was unanimous every time.

The same thing was done with pieces of marble. Isn't it remarkable? What are the artists going to do to avail themselves of the relationship?

NOTES OF THE BOOK WORLD

By CHARLES HENRY DORR

THE past month has been prolific in the dispersals at auction sales of treasured books and manuscripts bearing the signatures of noted authors.

Interest centered in the sale of the collection of literary treasures assembled by Herschel V. Jones, of Minneapolis, which took place on the closing days of January at Andersons, too late to be reviewed in this issue, but worthy of comment later on.

One of the literary gems in this portion of the Jones library was the famous dedication copy of Milton's "Comus," formerly owned by Henry E. Huntington, and known to collectors as the Bridgewater "Comus." The Bridgewater library was preserved intact from early in the seventeenth century until its purchase by Mr. Huntington, which caused a ripple in the literary mart.

This rare old volume by Milton with its historic interest has always been mentioned among the first of the treasures in the Bridgewater collection.

Another rarity of interest was the first edition of "Utopia," by Sir Thomas More, dated at Louvain, 1516. Completed in 1516, the manuscript, it appears, was sent to Peter Giles, Tunstall and Erasmus, who were enthusiastic in its praise.

Other items of interest were the first complete edition of "Polychronycon," by Ranulph Higden, and containing the first appearance of music in print in any English book; "The Royal Book of Hours," by Verard, printed at the Court of France, during the reigns of Louis XII. and François I., 1503, on vellum, with illuminated initials and miniatures; a Flemish illuminated psalter about 1250, written on thick parchment at Ghent, a work of great rarity, and a Persian manuscript written on native glazed paper reciting the chivalrous deeds and wars of the Shah.

Although no definite date has been announced for the dispersal of the third division of the Jones library, the sale will probably take place in March and will occupy three sessions. Thus far the Jones collection of rare books and manuscripts has maintained first place in the literary sales of the present season.

The J. C. Young Inscribed Books

THE feature of the sale of the inscribed books and other literary gems in the collection formed by the late James Carleton Young, of Minneapolis, was the collection of one hundred and forty-seven original manuscripts by Joaquin Miller, poet of the Sierras.

This interesting collection of manuscripts by the California poet was purchased by George D. Smith for $800, the top price of the Young sale, which took place on January 15 and 16 at the Anderson Galleries, netting a grand total of $5,327.

One of the Joaquin Miller items of more than usual interest was the poet's farewell to Bret Harte: "Yon yellow sun melts in the sea, a sombre ship sweeps silently," the first two verses ending: "Good bye Bret Harte, good night, good night."

Altogether the Miller manuscripts comprise about twelve hundred pages in the handwriting of the author, with his corrections.

The original manuscripts of ballads, prose, and prologues by Paul Verlaine, in three groups, brought $705, from George D. Smith, who also secured the proof sheets of a poem by Mrs. Lewis, entitled, "Lament of La Vega," with a review by Edgar Allan Poe, in his handwriting, for $235.

The Robert H. Dodd Sale

ANOTHER literary collection dispersed in mid-January at Andersons was part two of the rare books assembled by Robert H. Dodd, which brought a total of $6,423.65 for two sessions.

The notable features of the sale were "Fragments of Rare Books," including early London Imprints, at $510, and a quaint item, "Nova Britannia—offering most excellent fruites by planting in Virginia," London, 1609, $400, both acquired by George D. Smith.

Another Huth Sale

THE sale of another portion of the famous Henry Huth library will take place at Sotheby, Wilkinson and Hodge's, London, probably during the present season, although no definite date has been chosen for this interesting event in the literary auction mart.

Collectors in this country will doubtless be represented at the coming Huth library sale, and will probably acquire some of the gems asesmbled by the English bibliophile.

A number of the rarities dispersed at the last Huth library sale, found their way to America and are now in private collections.

Quaint Literary Acrobatics

AN odd literary collection has been formed in London, and includes books dealing with acrostics, anagrams, labyrinths, palindromes, monosyllabic verse and other freakish and rare volumes. It is the John Hodgkin collection, and has been placed on view in the London Library. A specimen of the "Retrograde" is illustrated by the "Ludus Fortunae," Louvain, 1633, in which the couplets can be read from either end of the line.

Collectors of rare manuscripts will be interested in the announcement of an important sale in preparation at Sotheby's, London. The collection of illuminated manuscripts formed by Yates Thompson, and including many rarities

(*Continued on page* 234)

IN THE AUTUMN

CONTEMPORARY ITALIAN PAINTING

By CARLO SIVIERO

Translated from the Italian by Helena van Peringl de Kay

THE ardent and discerning art-lover who has followed the course of the International Expositions at Venice, will have become aware of the great advance made in the last twenty years by Italian art, in the research of color and form.

And we must aknowledge that foreign painting, especially the efforts of the Northerners to express their surroundings and atmosphere and their desire to direct the art of painting towards new visual emotions, has contributed not a little to diverting it from the old forms of *romanticism.*

If, however, on one hand, the contact and comparison with world-art has been of aid to certain painters and sculptors, one should recognize also that it has tended to and in part succeeded in annulling the ethnical character and local expressions, which by producing a quantity of diverse esthetic emotions have at all times contributed to Italian art its highest value.

The first to feel the impetus of these new currents and the influence of the "veiled" visions of Northern painting were the landscapists, urged on by Nature herself towards the research of more efficacious modes of expression. And the most typical examples were first shown us by certain Venetian painters, among whom one may cite Pietro Fragiacomo, Francesco Sartorelli and Ferrucio Scattola. The pictorial visions of Fragiacomo are full of sentiment; they express an intimate emotion and a sense of infinite repose. He loves dearly the calm of the lagoon and effects of twilight and night and knows how to render them with a subtle and penetrating poetry.

The Ciardi family possesses three interesting and tasteful painter's physiognomies. Old Guglielmo Ciardi is intent on the research of "tones" and "rapports," is admired for the cut and flaming of his "marines" and his "Campagna Veneziana" furrowed by the immobile waters of the lagoon and the flaming sails of the Adriatic. Beppe, his son, loves a richness of color reminding one of the dense and juicy pictorial representations of Pietro Longhi, and takes his pleasure in small canvases, the crowd of "tose"* and children in the "campielli"† and on the "fondamenta."‡ The sister, Emma, turns to eighteenth-century visions of Venetian houses in moonlight or in the veiled light of a pale sun, animated by vivid touches of "crinoline," by the gayety of festive couples, by the mysterious and diaphanous shadows of dances and cavaliers in love.

Marius Pictor (Mario de Maria) is also fond of moonlight intrigues and chevaleresque adventures and is in truth the poet of the silvery languor of the moon. He renders it with a technique slightly labored but convincing, and succeeds sometimes in producing real pictorial jewels.

* Young girls. † Little squares. ‡ Quays skirting the lagoons.

"Portrait of a Lady"

The painter of the noisy, agitated, kindly and sentimental Venetian crowd, is Italo Brass. He delights in scenes of Venetian festivities, afternoons at the café Florian, walks in the Piazza San Marco or beneath the "procuratie,"* and knows how to depict them with a nervous and synthetic "verve" although abusive sometimes in his coloring of the bituminous blacks and grays.

Ettore Tito has the most complex, vivid, and we may say solid talent of the Venetian painters. He is a fervid and imaginative decorator and seems sometimes the powerful echo of Giambattista Tiepolo. He is an excellent portrait painter, a clever and vivid landscapist and a fine illustrator, having given many fruits of this aptitude to English and American papers and magazines.

Milanese painting is very well represented by Gaetano Previati, pupil of Giovanni Segantini. Mystical figures and the great religious and poetical allegories have attracted him for a number of years, causing him to abandon his "first manner" in which he expressed with much objective success the external world. Now he paints large decorative panels where the figures, etherialized by his mysticism and the flowers humanized by his pallet create accords of form and harmonies of color full of infinite subtlety and poetry. Previati has succeeded in inventing a delicate technique which gives him a distinct personal character.

Among the painters that can be placed beside Previati for the intimate emotion of their art we must note Giuseppe Mentessi (who has a pathetic canvas "War" at the National Gallery of Modern Art in Rome) and Pietro Chiesa, who loves scenes of maternal affection and expresses them with a touching and sweet sensibility. And Angelo Morbelli, a patient and careful "divisionist"* who exalts the spiritual beauty of the good and humble old people in the asylums and churches where they take refuge.

Beside these "spiritual" painters we have Ambrogio Alciati who paints portraits and figures with great ardor and ability and seeks to approach the "impressionism" of Antonio Mancini. While among the landscapists we may note Lodovico Cavalleri, Giorgio Belloni, and Carlo Fornara who is one of the most faithful and able followers of Segantini, the robust painter from the high mountains of Lombardy.

Piemont counts one of the best Italian portrait-painters: Giacomo Grosso, who expresses happily the objective world, with a precision and a realism almost excessive; then Marco Calderini, a powerful old landscapist, pupil of Fontanesi; Cesare Maggi, a young and vivid "divisionist" loving the solemn and lonely plains on high snowy mountains. Andrea Tavernier, and Felice Carena, a painter who used to love the nebulous and pathetic visions of Eugène Carrière and who now has decided to brave the violent colorings of the French "synthesists" and is inspired by Van Gogh and Matisse to the suppression of his own undeniable qualities.

Plinio Nomellini and Galileo Chini are the most vital representatives of the Tuscan school. The first is a notable divisionist painter. He loves the joy of the sun and of children; the expressions of family life, and has depicted with fancy life on the sea and certain episodes of the Garibaldian epopee. Galileo Chini is essentially a genial and tasteful decorator. He descends from that Florentine fifteenth century which has given the most beautiful pages to the life and history of Italian art.

The traditional school of Tuscan "macchiaioli"† boasts two remarkable descendants; the brothers Luigi and Francesco Gioli, painters of sensibility and lovers of the subtle poetry of Tuscan country. Also Ludovico Tommasi, a ready and vivid artistic intelligence; and at last, among the representatives of advanced tendencies and worthy of attention, Eugenio Cecchi, who is able to reconcile with daring forms the beautiful tradition of Giovanni Fattori.

Giulio Aristide Sartorio, Camillo Innocenti, Arturo Noci, Umberto Caromaldi, Pietro Gaudenzi, Ferrucio Ferazzi, Armando Spadini will be enough to represent Lazio (province of Rome) in this flying note on contemporaneous art. We should add to this valorous group two painters of Neapolitan origin but of Roman artistic adoption: Antonio Mancini and Enrico Lionne.

Mancini is perhaps the most expressive and representative painter of our times. He is a powerful "impressionist" and a wonderful compositionist, with an impetuosity worthy

* Porticoes surrounding Piazza San Marco.

* Divisionisme: painter's technique; a process by which one tries to reproduce the phenomenon of light as it appears in nature. The colors are not mixed but employed as a succession of little points placed one beside the other.

† An impressionist school of painting which grew up in Tuscany after the French movement. Among the best "macchiaioli" are Giovanni Fattori, Lega, and also Boldini, the distinguished portrait-painter living in Paris.

of the great masters of the seventeenth century. He paints everything that interests his pictorial sensibility and is without the formulas and the preoccupations belonging to certain painters. The joy of creating urges him sometimes towards esthetic springs neither pleasing nor delectable but his high and solemn rendering of the real makes every aspect of things created by him interesting. Mancini is not distracted by any technical preoccupation; to express his dream he uses anything that comes to hand; and sometimes in order to arrive at a successful rendering of the vibrations of light, he employs in the color-paste pieces of tin or glass or silverpaper, obtaining not rarely surprising results. He has worked for some time in England under the leadership of John Sargent, and his portraits are discussed and coveted by the intelligent.

Enrico Lionne was one of the first and most fervent "divisionists" in Italy. He is an intelligent and intuitive painter. The technique, the laws and the evolution of divisionism are profoundly known to him. The picture "Grassi e Magri," now at the Gallery of Modern Art in Rome, raised some twenty years ago considerable discussion. Lionne dedicates himself to-day to the fatiguing divisionist technique and paints floral panels of robust and intense coloring.

One of the most cultivated painters of our times is without doubt Aristide Sartorio, able and earnest painter, sculptor and writer on art. His figured decorations are rich and solemn and descend from the Italian Renaissance, flavored with a solid culture of Grecian art. He has painted recently the large frieze for the new Chamber of the Italian Parliament; an allegorical composition of more than a hundred life-size figures, where he exalts the achievements and the symbols of the Italian race in thought and action. The solemnity of the Roman campagna has inspired in Sartorio a series of fine delineations of the country and the life of Lazio where he glorifies, as in a poem, latin beauty and latin force. He has modelled, a short time before enrolling as volunteer in the war with Austria, a series of horses worthy of attention and study.

Camillo Innocenti delights in feminine elegancies, the fresh and vaporous "toilettes" of women, the intimate

"The Family"—Pietro Gaudenzi

"Via Tasso"—Napoli

adornments of the bedroom and knows how to express them with delicacy of tone and with aristocratic pictorial vision. Noci also, who is one of the best Italian portrait-painters, loves to depict feminine beauty. But he prefers the subtle and well-modelled forms of the nude and can render them with excellent painter's gift.

The South of Italy has been traversing for several years a period of slight artistic desertion and sleep. This is due no doubt to the geographical position of Italy and to the lessening of traffic and communications in the South. And Naples and Sicily are almost cut off from the Italian artistic movement. Nevertheless, these conditions have preserved in southern painting a more living and intense traditional character, and if the new currents have not succeeded in favoring its development toward fresh horizons it has at least been prevented from becoming the pallid imitation of foreign models.

The most robust and expressive painter, the most sincere and authentic representative of the South of Italy and who shows the greatest traces of Latinity, is certainly Francesco Paolo Michetti. His canvases are vast and solemn representations of the country and the people of Abruzzo; they are songs of love and joy; poems of gentleness and force; they are living and palpitating pages of customs, of prejudices, of passions ardent and strong as the earth which has nourished them from the mountains to the sea.

The art of Francesco Paolo Michetti has a potent echo in the writing of Gabriele d'Annunzio. "La Figlia di Jorio," the tragedy of the poet of Pescara, is in fact derived from the picture by Francesco Paolo Michetti; and certain d'Annunzian pages and touches recall vividly the great painter of Francavilla.

We must not forget around the figure of this master a group, various and rich, of Neapolitan painters. There is Vincenzo Volpe, the director of the Accademia die Belli Arti at Naples, who is a delicate painter of small sentimental pictures which tell of episodes in the lives of little white nuns, in the convents full of sun and flowers, in the festive

"The Feast of Divine Love"—Enrico Lionne

Mancini's Peasant Girl

gardens beside fresh singing fountains. And Vincenzo Migliaro, a painter of customs and their environments, executed with the truth and the "verve" of an acute and profound observer. The art of this fine artist is allied with the short stories, poems and plays of Salvatore di Giacomo, a writer in dialect, who describes and sums up the Neapolitan soul. Then too Caprile, de Sanctis, Postiglione and other painters of less representative importance.

An ardent and impetuous landscapist, a rapid and fertile painter, tasteful, significant, is Giuseppe Lasciaro. His pastels and oil paintings are pure joys of color and composition and are much in demand with intelligent and enthusiastic collectors for their fresh emotion and their rich and pleasing formal expression. He can say with Corot: "Le réel est une partie de l'état; le sentiment complête. Sur la nature cherchez d'abord la forme, après les valeurs en rapport de tons, la couleur et l'exécution; et le tout soumis au sentiment que vous avez éprouvé." (The real is a part of art; sentiment completes it. In nature look first for the form, then for the values in accordance with the tones, the color, and the execution; and submit the whole to the feeling it has inspired in you.)

Italian art has undubitably an important place in the history of contemporaneous art. Born from the glorious ruins of that opulent and pompous eighteenth century which Gian Lorenzo Bernini and Giambattista Tiepolo had carried to the highest pinnacle of dreams, its exuberant life was drowned in the *classicism* issuing from the smoking ruins of the French revolution. The courageous battle engaged with *romanticism* was necessary to reconduct it towards those springs of fresh and sensible emotions to which it owes a great part of its beauty.

A NOTABLE COLLECTION OF PERSIAN POTTERY

BY GISELLE D'UNGER

THE greatest diversity of opinion exists as to Persian Pottery. Some claim that porcelain was never made in Persia, while others say that much of the porcelain catalogued in our museums as Chinese is really Persian. Long before the Europeans made china, the Persians made such beautiful earthenware that it might have been taken for Chinese porcelain as regards color, design, and form. Wherever clay was found, men became potters. What part the Byzantium civilization and the Persians played during the early days of the world, we are beginning to realize. At the time of the Mohammedan conquest, the potters' art reached its highest expression. Methods confined to Egypt, Syria, and Persia were spread from Spain and the south of France to India and China. There is a beautiful and mysterious ware called Gombroon, quite translucent and made from a mixture of pipe clay and glass and glazed with a soft lead glaze, so that a fragment would meet an opaque glass. It was made as dishes, apparently bowls, often mounted on feet, and saucers are more frequent.

"If by originality in art is meant the presentation of a new idea, Byzantine art is highly original. It engrafted Persian art upon old classical style and breathed into the compound a totally new religion, philosophy, and idea of life and death," says H. Cunynghame, an authority on European enamels. The strong influence exercised by the art of Byzantium on that of medieval Persia is unquestionable, it is asserted, and when a lover of antiques views the collection in the Gunsaulus Gallery of the Art Institute of Chicago, it becomes a pleasurable and reverent attitude to study the intricacies of design and speculate upon the origin of a lost art which has never been surpassed, but closely adapted in later centuries by other nations. While the tiles may present a more imposing appearance than the vases of the same date as noted in museums, more richness and variety than those of Seville, Granada, etc., there is an unspeakable charm which claims the attention of the student of ceramics. The magic of color, the joyous interpretation of those potters of Persia whose curious buds and winged beasts one sees resembling the Assyrian demons and guardian angels, the opalescent hues pervading the decoration of bricks, tiles, vases, and other examples of Persian art, arouse a most fascinating vista of the past. The delightful uncertainty of the origin of Persian art assists in the joyous contemplation and speculation of the artists who have left to posterity examples of such great interest to artists, architects, connoisseurs, and collectors. The poetry of the Near-East is most aptly transmitted in an harmonious whole. Conceive the brilliancy attending public and domestic buildings of Persia—the wondrous effect of color and design, the motives around which flowed remarkable arabesques, ingenious complications which resolve into a splendid delineation of art worth. A central motive, a figure subject occasionally (always recalling to the connoisseur that old Mohammedan law which followed this period, in which all objects portraying the living form of men and gods were destroyed) with a suggestion of painting, possessing a charm no less delicate than that period of Terburg and Metsu, those illustrious masters of Genre panting. The animals show nothing of the elaborate finish of Paul Potter, but the essential characteristics are of the living creatures in which sureness and quickness of perception, which would have pleased the delineators of animal life of the Dutch school, are observable. But it is not animals or figures that attract one, it is the street scenes, the flora, the butterfly, which furnished endless motives for decoration.

The old city of Rhajia, or Rai, mentioned in the book of Tobias, one of the ancient cities of Persia, near Teheran, which was destroyed in 1220 by Genghis Khan, partially rebuilt and again destroyed in the following century, so that its existence, practically closed in the fourteenth century, has furnished most remarkable examples where colorings of blue turquoise, green, red, purple, olive green, indigo, flashed a scintillating brilliancy. It was considered an important center in ceramic industry. But this was transferred to the neighboring town of Veramin in the thirteenth century. Certain excavations were made and much interesting light has been thrown on the development of the potter's art in these countries between the fourth and twelfth centuries. Nature was not imitated, for, if a purple cow harmonized better than a dun or brown one, the artist did not hesitate to depict it so. His impressionist sense of color was applied whether others understood it or not.

Persian Pottery is a lost art as the tiles exemplify. When they were first employed as architectural decorations, it has not been discovered, but there are panels or painted plaques which mark a distinct advance in the art during a later period. Wall decorations are the historical data of a nation, usually, regardless of the medium employed, and these relics serve to accentuate the assertion. "The system of decoration by glazed tiles was a special characteristic of Persian architecture and this would serve as an attainment of the highest artistic excellence in their ornamentation, hence it must have been an important part of the potter's art in Persia. The advantages of glazed wall decoration are obvious, as a richness of effect is attainable in vitrified glaze which gives brilliancy and transparency to the color. Glazed bricks had been employed in the architecture of the Babylonian and Assyrian empires." In the palace of Susa bricks, as shown, the colors were separated by what appears to be a vitreous wall, something after the manner of the metal walls of Cloisonne enamels. Early Egyptian tiles reveal only one color—purple on a blue ground.

Rhages Jar—Top illustration

Persian Plate

Mesopotamian Jar

This method of wall decoration had long ceased to be practised in Persia previous to the twelfth or thirteenth centuries with the removal of the seat of government to Byzantium when the mosaic decoration came into use.

The collection of pottery of the Near-East at the Art Institute of Chicago given in memory of Mrs. Mary Jane Gunsaulus by her son, Frank W. Gunsaulus, has recently been enriched by the addition of a number of beautiful and important pieces. Among these, the following are reproduced,—Veramin lustre tile, script pattern in relief in light and dark blue on ground of brown lustre and cream color; Persian tile, blue glaze with pattern in relief; Mesopotamian vase, almost completely covered with iridiscence, scroll pattern bands incised and in relief; Rhages modeled jar, blue with decoration in black of fish and leaf motifs.

Other objects recently presented for this collection are as follows: blue Rakka vase with black decoration; Rhages bowl of the thirteenth century with radiating bands of script; Ispahan bowl (small), exterior of bright blue with bands of brownish lustre, interior a flower pattern in lustre on white; deep Koubatcha bowl, cream ground with pattern in blue; Persian plate, allover pattern in black with birds and flowers reserved in white; blue, black, and white water bottle with pelican and flowers; Kutahia mug; Koubatcha bulb jar; Anatolian wall tile with flower pattern in colors on white ground; Rhages bowl, blue with decoration of birds and scrolls in black; two small Rhages bowls—lapis lazuli, blue, decoration in white with touches of gold—one with arabesques, the other with fish.

It is not difficult to conceive of the artist drawing inspiration from the daily theatre of humanity, with all its vividness of color and activities before him. Persian pottery reflects the Past in its many vicissitudes of every-day life. The more opalescent hues are characteristic of the earlier work. That the ruby may have been more effective than burnished copper and corresponding coloring, the elements of design in ornament serve to reveal a spontaneous imagination. As examples are limited, the closest scrutiny by accepted authorities has been given to the world as accurately as possible, yet much doubt remains. The Arab characters mingled with the composition or ornament reveal "a picture resplendent in color, its curves moving in a measure either graceful or piquant and pregnant with suggestions of the mystery and splendor of the East." Joy, gladness, dignity, quaintness, tragedy, or comedy, passed in review before the artist who seized upon a motive and developed it with avidity. Decoration with iridiscent metallic films is one of the most astonishing and beautiful inventions ever made by the potter of these lustred tiles.

At the Grolier Club

AN exhibition of rare liturgical books is open at the Grolier Club, 47 East Sixtieth St., and will continue to March 15. One of the features of the display is a celebrated psalter printed at Mayence (1459) and said to be one of the finest books of this type in existence.

Many of the volumes exhibited are books of the Hours or Horae, with Paris imprint.

Chinese Paintings from T'ang to Ming

WHILE the interest in the Oriental pictures is steadily growing, the Metropolitan Museum has added several Chinese paintings to its collection; they are of different periods and kinds and will be most welcome to the many who wish to study the subtle art of the Far-East.

The earliest is a most decorative large scroll ascribed to the later T'ang period. A long procession of ladies and high dignitaries passes in serried ranks over a bridge or along the railed borders of a lotus pond. The flowing garments, the ribbons and banners form a rhythmic, uninterrupted design, which fills the space of the long scroll with an unusually decorative design, spaced at regular intervals by the heads of the ladies and courtiers. The heads are drawn in simple outlines; without being realistic, they are so personal that they almost seem to be portraits. The picture has all the characteristics of T'ang art and reminds one of the famous bas-reliefs in the Lung-men grotto, also a procession of dignitaries and well known from the reproductions in Chavannes' book. The drawing is firm but shows as yet no sign of the brilliant brushwork of the later painter-calligraphers; the interest of the artist has been in the decorative lines with which he built up his composition and the splendid drawing of the faces.

Of a somewhat later date is the painting attributed to Li Chao Da. We see in a simple hut, the secluded dwelling of a sage, the great man receiving a visitor in the quiet atmosphere of a sheltered room, which contrasts strongly with the snow-covered, lonely surroundings. The picture, painted during the period of the Five Dynasties of the early Sung, shows the intimate communion with nature which is the great quality of the paintings of this period. The real subject is not the sage receiving his visitor, but the wintry feeling of the lonely mountain scene, the trees laden with snow on a quiet day in early winter, and the contrast of the cold outside with the sheltered, comfortable room.

A very fine example of the well-known subject of the dragon in the clouds has been attributed to Chur Sun San. The dragon does not represent to the Chinese mind the cruel monster which the idea conveys to use westerners; besides its more abstract meaning as the emblem of celestial power and might, the dragon is, so to speak, the patron of rain, rain the fertilizing power, bringer of wealth and plenty, a blessing to the country. Therefore, the Chinese see in the heavy thunder clouds, gathering after threatening drought, the dragon bringing relief and the promise of coming rain. It is this aspect which is masterfully rendered in this picture. Furiously rolling and unfurling clouds of a coming thunder storm, which seem to sweep down ready to burst in abundant rain, suggest the tortuous lines of a powerful dragon; here and there the dark masses are rent and show parts of the benevolent monster, more grandiose than fearful, whose claws, piercing the stirred masses, suggest lightning piercing the clouds. The almost realistic, surging thunder clouds are masterfully studied from nature and composed with great skill and taste. Evidently the picture has been slightly cut

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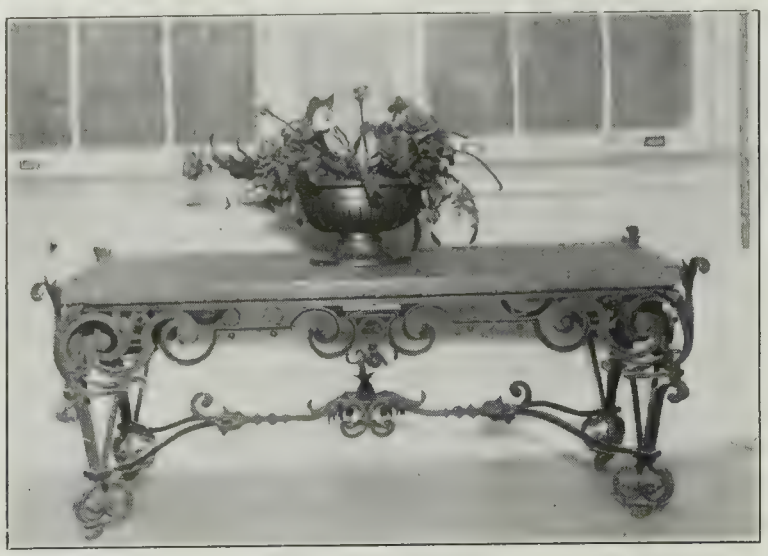

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down, especially at the top—probably the edges had been damaged owing to repeated remounting—the trail of the thunder cloud, which after a beautiful sweep ends in a streak of light rain cloud in the right-hand upper corner, may have been a few inches longer, but very little of the original picture is lost. In its splendid preservation the picture gives us one of the most beautiful and attractive renderings of this poplar subject so often hard and commonplace.

The head of Buddha, Gotama the Saviour, has been attributed to Wu Tao Tze, but this very early origin seems to me at least risky. The painting may be founded on traditions of the early master's work, but it is much more likely that it should be the work of Yen Hui, a master of the Yüan period. The head of the Buddha, not represented as the glorified deity, but as the man who has given up wealth and position to follow his mission and to be the saviour of mankind, is full of compassionate, thoughtful expression. Realistic in conception, it shows the peculiar cranial formations, to the Oriental mind the outward sign of superhuman gifts, which in more conventional pictures are represented by symbolic decorative, sometimes jeweled forms. The drawing, full of feeling, and the expression of the face are the real beauty of this picture.

The Ming picture of an elderly lady in a wonderful costume of harmonious brocades is a fine example of the portraits painted for the ancestral hall, where they were hung on the anniversary of the death and on the occasion of certain celebrations in memory of the deceased. They were often posthumous portraits, sometimes, however, painted during the lifetime and put away till the inevitable day had come, always done in a formal, never varying position and in robes recalling early ages such as the person had never worn in life. The faces, very simply done without effects of light and shade, recall the European portraits of the sixteenth century, wonderfully impressive in their quiet dignity and simple Holbein-like lines.

From Ni Tsan, a well-known painter of the Yüan period, there is a simple and very charming landscape, the shores of a lake in the late autumn where a few tenderly drawn trees retain their last leaves. These leaves, cleverly painted with the calligrapher's consummate art, form the main feature and remind one of the skill with which Korin, the famous Japanese painter of the seventeenth century, applied his wet, masterly touches. The long series of inscriptions by different well-known artists of the Ming period shows that the picture was considered a gem which gave Ni Tsan at his best. One of the inscriptions is by T'ang Ying, the famous calligrapher, and precious as a specimen of his art. This picture and the Seven Pines by Tang Tze Hua, also of the Yüan period, are of the kind most prized by Oriental connoisseurs, and it seems easy to understand their appreciation. Nature is rendered just as seen, simply and truly, in the Tang Tze Hua with a realism which makes it difficult to understand that such a modern, direct vision was the work of a painter of the fourteenth century. What escapes the casual observer is the wonderful brush-work which could be produced only by an Oriental painter-calligrapher.

(*Continued on page* 230)

Authentic Period Furniture and Decorative Accessories

Rare and beautiful pieces, authentic antiques of Italian Renaissance and other Decorative Periods may be seen in the enlarged and newly arranged galleries of Emil Feffercorn.

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CHINESE PAINTINGS FROM T'ANG TO MING

(Continued from page 228)

A scroll inscribed with grand, bold letters in which Mi Fei, the great Sung painter and calligrapher, puts down some of his ideas on the technique of painting, shows how splendid Chinese letters are when written with the strong but subtle and eminently dexterous brush of the calligrapher. The seemingly free and careless but in reality very studied letters, each in itself a splendid ornament, make us understand why an Oriental of the old school who prides himself on his beautiful writing has to practise at least an hour a day to keep his hand in training.

Then there is a scroll representing Lohans at rest and at play, saintly persons who have reached a spiritual higher plane but are quite human still in other respects. The painting is in the freer style of Li Lung Mien; the expression of the faces, admirably drawn, is rendered by a great artist even if it is not by the great master himself.

Another scroll by Kung Kai shows us philosophers in their different artistic occupations rendered in a free, almost impressionistic way with a keen eye for the funny side and a very life-like expression.

It is announced that the Annual Exhibition of the AMERICAN WATER-COLOR SOCIETY will be held at the National Arts Club, 119 East 19th Street, New York, from February 6th to 28th, inclusive.

Common Sense in Home Decoration

AS in all that touches us very intimately, interior decoration is more a matter of "why" than of "how." It is of little use to examine samples of wallpaper until we have some personal convictions about wall coverings and what they should accomplish in the complete scheme of the room. It is unnecessary to decide whether we shall buy William and Mary or Louis XVI chairs, unless we ourselves thoroughly understand the basic *reasons* that are to govern our purchases. A definitely conceived purpose is the *sine qua non* of the successful room. We must know first of all what effect we wish to achieve, for it is only then that we can intelligently adopt means to obtain this effect.

But broader than this conception of the particular room is the underlying idea of the purpose of interior decoration, in general. Setting aside the few isolated instances in which money and taste make it possible to indulge whims or fancies or even "grand ideas," the purpose of interior decoration is to *make the house more livable.* "Livable" is a comprehensive word, implying many things to many people. But it is safe to say that to all of us who cherish ideals of home and the expression of home in material terms, "livable" will signify qualities of charm and interest and the comfort, which is a much more subtle thing than can be attained by a collection of easy-chairs and luxurious sofas.

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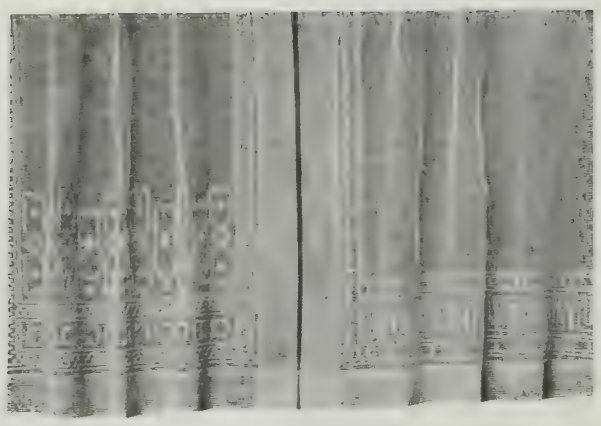

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Comfort is so much likelier to be a state of mind than a condition of body that its incorporation in a house calls for the rarest sort of skill, the most careful looking to details. Our homes are the backgrounds of our social existence and must be planned to accommodate our needs and desires, and to reflect and gratify our taste. A room which is cluttered and overcrowded irritates because it clashes with our sense of order and repose. A room which is underfurnished, or too stiffly and formally arranged, appeals to us as bleak and forbidding, and discourages even the most cheerful and congenial of companions. If no attention is paid to the creation of decorative "incidents," our homes, though planned with the utmost attention to comfort and good taste, will be lacking in character and interest.

An invitation to friendly talk may be tacitly extended by a judicious grouping of chairs, or a quiet hour with books suggested by a low table with conveniently arranged reading-light. It is in planning of this sort directed toward making human association in the home a pleasanter and more significant and fruitful thing, which constitutes "interior decoration" in its best and in its truest sense. To know how to create gracious or beautiful or interesting interiors is indeed the aim of the decorator or the home-maker. But unless there is first full realization of what these interiors are to *mean* in human terms and what they are to effect in human associations, there can be small hope of real success. The "how" of interior decoration belongs to talent—sometimes a talent for starting or adapting a sensational fad—and is superficial; but the "why" is in the realm of genius, and is revealed to those who make patient and loving study of their subject in general and of each specific problem in particular.

It is almost as necessary for the person trusted with the furnishing of rooms to know human nature, as it is for the writer of fiction, and to be as ready in intelligently relating causes with effects. Observation and common sense and an infinite patience with detail are other qualities which the creator of rooms and the creator of stories should hold in common. They must both possess more than ordinary humanness and the ability to interpret or express it for the enjoyment of others.

Nowhere is this purely *human* and common-sense side of interior decoration more in evidence than in the arrangement and grouping of furniture. Perhaps if we paid less attention to the specific period or the individual attractions of our tables and chairs and sofas, and gave greater thought to their disposition in the whole scheme of things, our rooms would be more coherent and more expressive of our lives and interests. We love the cheeriness of the open fire—and isolate all the comfortable chairs in the opposite corner of the room, with not so much as a fender bench to invite us to the magic circle made by the glow of the flames. We enjoy nothing so much as intimate talk—and arrange our chairs at impossible distances from each other, as if offering to maintain diplomatic relations with our friends, but suggesting that they do not attempt undue familiarity.

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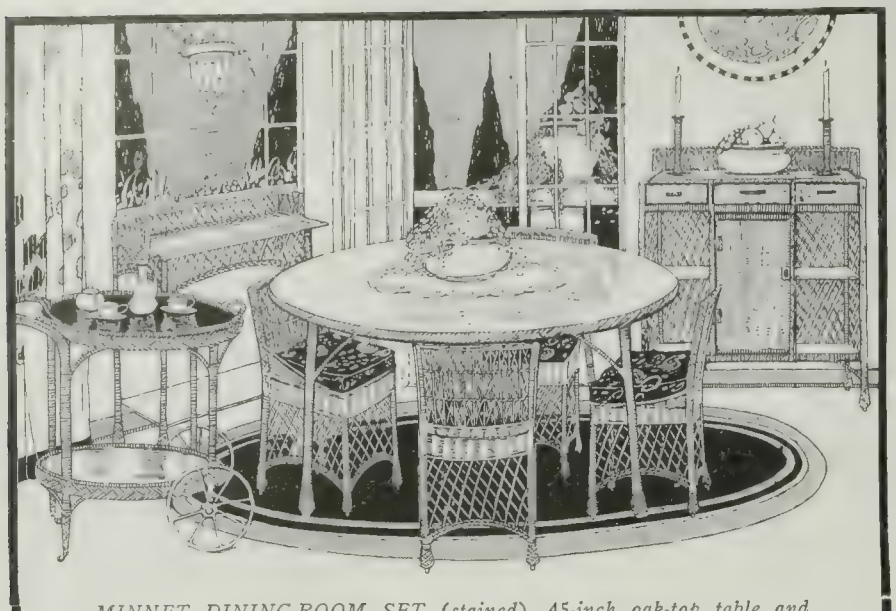

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WYANT—THE NATURE-PAINTER

(*Continued from page* 200)

ring sleep that swallows up the littleness of man in its immensity."

This last quotation unquestionably describes Wyant and the soul of Wyant far better than the others. This writer sees more than paint, style, technique—he gets into the heart of things.

Wyant was a nature painter, as were Corot and Rousseau. Daubigny was rather a painter of the country, of the landscape in its relation to mankind—not that he introduced figures, for he seldom did (and Corot often did)—but that the spirit of man reigns in all his pictures. If Wyant had painted with words, he would have been a Wordsworth rather than a Tennyson; and his poetry would have been lyrical rather than idyllic or pastoral. He would rather sing of more serious things than tell of the gladsomeness of smiling nature, with its fragrant meadows and sun-kissed fields. As a painter he preferred to interpret Nature rather than to use it for a setting for his own thoughts and ideas, in which respect he resembles Rousseau and Daubigny rather than Corot. His profound devotion to Nature gave him the ability to interpret her with a subtlety of tone that is bewildering; and some of his works suggest infinity. He was the Thoreau of Art. He is the American Angelo; for, as Michael Angelo painted the soul of persons and angels, Wyant painted the soul of Nature."

NOTES OF THE BOOK WORLD

(*Continued from Page* 220)

will probably be offered at Sotheby's soon to the highest bidder, unless some ardent collector secures the lot at private sale.

Altogether the collection comprises about one hundred items, and the first portion of about thirty manuscripts is now being catalogued. Yates Thompson has been for many years a discriminating collector in Europe of medieval manuscripts and his treasures of early literature are widely known in Great Britain.

In New England

A COLLECTION of rare and fine books from the private libraries of the late General Walter Harriman, Governor of New Hampshire, and of the late Isaac Adams of Sandwich, New Hampshire, was dispersed by C. F. Libbie & Co. in Boston last month. It included some interesting items of Americana, and the early Tulley's Almanac, printed in Boston, 1696, and originally in the possession of Zachariah Symmes, first minister of Bradford, Mass. In the sale were a number of items of Lincolniana, and others relating to Washington.

A February sale at Libbie's includes some items pertaining to Washington, and other Americana.

Autographs and MSS.

A NUMBER of interesting autographs and manuscripts are included in a recent catalogue issued by James F. Drake. Several bear the signature of military leaders of

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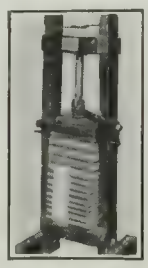

(*Continued from Page* 234)

the Revolution and the Civil War. A remarkable letter to General Knox is signed by Baron von Steuben. It was written to General Knox with a view to inducing him to interest Washington in behalf of the soldiers.

Another letter of the same period is signed by Richard Montgomery, Major-General in the American Revolution.

This epistle was written on the day that Montreal surrendered to General Montgomery.

History of the Salmagundians

A HISTORY of the Salmagundians has recently been completed by William Henry Shelton, for many years librarian of the society of artists.

Mr. Shelton has a wide acquaintance among the artist members of the Salmagundi Club, and is well equipped to chronicle the many interesting events which have taken place within the boundaries of this unique organization, which gave its first exhibition at Leavitt's, Broadway and Thirteenth St., the sales gallery of the metropolis in the early days, when the favorite foreign masters, according to Mr. Shelton, were Meyer von Bremen and little Preyer, who painted the bubbles in the champagne.

It grew up with the great magazine movement led by *Scribner's Monthly,* afterwards the *Century Magazine.*

Almost everybody in the "Who is Who" of the art world has been present in one season or another at the annual "Get Together" and "Get Away" dinners of the Salmagundians. It will be interesting to see what Mr. Shelton has to say about Salmagundia, his story of the Artists' life in Gotham.

THE PALMER COLLECTION

(*Continued from Page* 211)

elaborate frets and clustered legs, is an admirable example of furniture in this exotic manner. It may be dated about 1755-1760. A few years later, about 1760-1765, is an armchair combining certain Gothic motives, the pointed arch, for example, with others French in origin. It is hybrid in design, but nevertheless pleasing in result.

The fashion of tea-drinking as an afternoon function, which raged between 1760 and 1770, gave a decided impulse to the production of tilt-top or tripod tables, made popular by Chippendale and his school. As we have seen, the tripod-table used as a teakettle and candlestand occurs in the early Georgian period, and presumably furnished the suggestion from which the tripod tea-table was evolved. Although Chippendale included in the first edition of the Director various designs for tripod fire-screens and candlestands, no single tripod-table is illustrated. Since Chippendale's designs were compiled with the hope of securing new patronage, it would seem that, had tripod-tables been fashionable at the time, they would have been included in the Director. It is a reasonable inference that the fashion for tripod-tables, which were made in considerable numbers, during the later half of the eighteenth century, commenced shortly after 1754.

A remarkably beautiful example of the tilt or snap-top

finely designed. The date is about 1760-1765. Another fine piece is a three-tier waiter with tripod feet. This piece dates about 1760-1770, and although the carving is not of the superlatively fine quality of the tea-table, it is an exceptional example of an unusual type.

If the furniture of the first half of the eighteenth century is anonymous in character, in the second half of the century designing was in the hands of artist-craftsmen of marked individuality.

Although the brothers Adam were not cabinet-makers, they designed furniture which was executed by others, Chippendale among them, and the classical style which they made fashionable necessarily had a vast influence upon furniture. A mahogany round-about chair in the Palmer collection is an excellent example of the Adam influence in furniture design, and may be dated about 1770.

The delicate and refined style of Hepplewhite is well exemplified in four armchairs of satinwood ornamented with carving and inlaid decoration dating about 1780-1785. The shield back favored by Hepplewhite is finely illustrated in these chairs.

WILLIAM SAVERY

(*Continued from Page* 203)

copied after those on an Inigo Jones bookcase, Plate CLXI of Chippendale's "The Gentleman's and Cabinet Maker's Director," London (1754), and the female head and bust frequently appeared on the plates of the various architectural books of Langley. The peculiar designs of the beautiful fretwork beneath the cornice on this, as well as that which appears on the desk we are next describing, may well have been worked out from Plate 31 of "The Cabinet and Chair-Maker's Real Friend and Companion," by Robert Manwaring, cabinet-maker, London (1775), a copy of which is in the Metropolitan Library. The original flat plate handles have been replaced by those shown in the illustration. Instead of the characteristic shell and foliation on the lower drawer, a design of floriated scrolls and birds has been used.

The beautiful desk which had lived its quiet life at Camden, across the river from Philadelphia, until brought to light by the omnivorous Palmer, is also thoroughly Chippendale in feeling. Its whole workmanship stamps it as almost a companion piece to the highboy just described.

The evidence in regard to the tripod-stand and the remarkable tea-table is as yet purely circumstantial. The tripod-stand has long been in the Lawrence family, and was bought by Mr. Palmer at the same time as the superb highboy and lowboy. This allows the inference that the three pieces were originally purchased together and that the table-stand is the work of Savery. The carvings on the bases of the two tables show great similarity of motive and treatment. The guilloches on both are identical and must have been obtained from the Batty-Langley books, as they are not found on the Chippendale plates. The piecrust table is remarkable not only for its extraordinary

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(*Continued from page* 237)

workmanship as to its carvings, but for its proportions and the delicacy of the form of its base.

The two sideboard tables are of great merit and are typically European in general character; they cannot as yet be definitely ascribed to Savery. The less elaborate was found in an old house in Baltimore and is generally agreed to be of American workmanship. Authorities differ as to the origin of the other. It appears to be more French than English in character, but at this period Philadelphia had almost no trade with France. We know, however, that for a hundred and fifty years its home was with the Cadwalader family in Philadelphia, and a careful study of some of the carving allows more than a mere conjecture that the work may have been Savery's. The query naturally arises, if these tables are American and of the vicinity of Philadelphia, who but Savery could have made them?

No attempt has been made to describe in detail the superb workmanship of the various Savery pieces; only upon the closest scrutiny are revealed the beauty of their moldings, the strength and simplicity of design of their carvings, and the variety of form and ornament. Every bit of the detail invites careful study. Certain pieces of the furniture have been described minutely in Mr. Lockwood's book on American furniture.

(*Courtesy Metropolitan Museum of Art*)

The Master Ornamentalists

Notes On An Exhibition

THE ornamentalist differs from the decorator in that he is the designer of decorative motives which the latter assembles into a harmonious ensemble. From him came the patterns and pattern-books which were widely circulated among the crafts and had an immense influence on the formation of the styles of decoration. The Gothic designs are chiefly for ecclesiastical silver objects. In the Renaissance, Italy and Germany are particularly rich in ornamentalists, Michael Angelo, Raphael, Beham, Holbein, Aldegrever, among many, figuring as designers of doors and windows, friezes, grotesques, silverware, garden ornaments, and much more. In the 17th century the art is fully developed, France taking the lead, and in the 18th century the artists of all other countries became mere copyists of the French masters. Besides the designers of articles of luxury there were those,—Moreau le jeune, Choffard, *et al.*,—who made the 18th century books the charming things they are.

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This great repertory of art has apparently remained until now virtually unknown in this country to collectors, and to students of design. Of late years reproductions of the principal works have been published: the designs of Marot, Berain, Oppenord, Meissonier, La Londe, etc. These facsimiles are not, of course, for the collector, but as "laboratory material" for the student they are of great use, —not to be used textually, but as sources of suggestion for the artist.

Let us hope that the present exhibitions will arouse an interest in this most charming of the minor graphic arts, so that we may, in the dawn of what we expect will be a long era of peace, see gathered together a great collection representing it, both of originals and of fine reproductions. Thus the Master Ornamentalists may live among us, too, to continue their beneficent influence on the arts which stand so largely for civilization.

—Lloyd Warren.

Some of the originals to which Mr. Warren refers in the foregoing note may be found in various public art libraries. The reproductions are more easily available. But, originals or reproductions, the designs are there for the student to see. It is with the object of emphasizing the great value of this mass of "documentary" or "source" material that *the Art Division of The New York Public Library will arrange in the Stuart Gallery of the Central Building, an exhibition* of books as well as individual plates, the latter lent by Mr. Warren.

This exhibition, *to be on view during January and March,* follows one at the Grolier Club, just closed, and precedes an important one at the Metropolitan Museum.

Obviously, all this has relation to the movement for offering better opportunities for the training of designers, and just as obviously it is not slavish copying that is aimed at, but study and assimilation and inspiration.

As part of the bigger educational movement, such exhibitions have their share in that general work of reconstruction and preparation, the necessity for which is increasingly appreciated.

Many noted names appear in the present exhibition: Androuet Du Cerceau, Marot, Berain, Germain, Pillement, Boucher fils, Delafosse, Moreau, Oppenord, Gillot, Della Bella, Percier, Pergolesi, Chippendale, Sheraton, Adam,—to name a few,—as well as 16th century engravers and the lace designers. Arrangement in groups (goldsmithing, lighting fixtures, lace, etc.) makes its appeal to various specialties. Of course, the object of it all is to bring before students the actual designs from which artists worked in those days, instead of adaptations and compositions. Equally, of course, completeness is out of the question. One cannot display all of the material, any more than one can show more than one plate of a given pattern book. But the way can be shown; such exhibitions are guideposts for those who will read.

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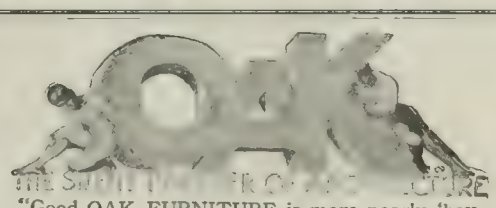
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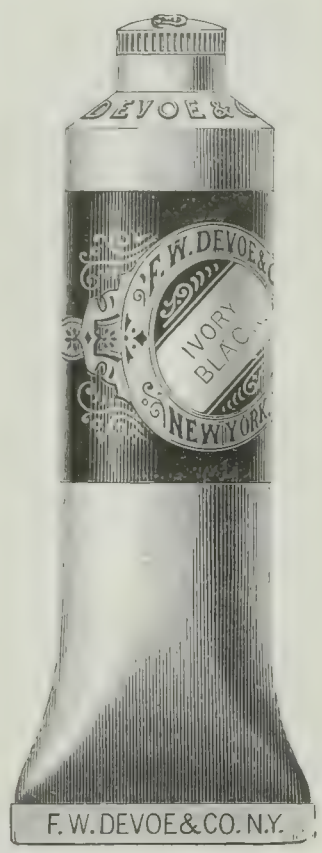

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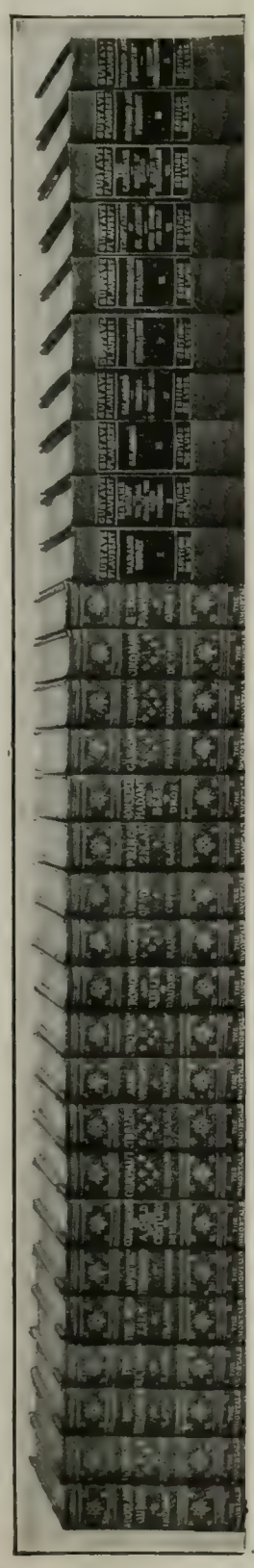

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"The Chinese Fair." One of the set of Chinese tapestries designed by Boucher and woven at Beauvais. No. 21b.

ARTS & DECORATION

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Volume X MARCH, 1919 Number 5

BEAUVAIS-BOUCHER TAPESTRIES

By GEORGE LELAND HUNTER

Author of "Tapestries, Their Origin, History and Renaissance," "Decorative Textiles," "Italian Furniture," Etc.

BEAUVAIS-BOUCHERS are the finest tapestries of the eighteenth century, surpassing even the wonderful cloths woven at the Gobelins, which during the seventeenth century stood preeminent. Beauvais-Bouchers get their name from François Boucher, by whom they were designed in the middle third of the eighteenth century, and from the Beauvais Tapestry Works, where they were woven between 1736 and 1778, inclusive. As the dates and the name of the designer would indicate, Beauvais-Boucher tapestries are warm with the spirit of Rococo and of Louis XV., and gracefully passionate in form and color as well as in subject.

The records of the Beauvais Tapestry Works shows that Boucher designed for them six sets of tapestries totaling forty-five separate pieces. The Italian set consisted of fourteen pieces; the Story of Psyche of five pieces; the Chinese Set of six pieces; the Loves of the Gods of nine pieces; the Opera Fragments of five pieces; the Noble Pastoral of six pieces. I have for convenience of reference numbered them serially in the following table, and would call the attention of my readers to the fact that this is the first attempt to illustrate and describe Beauvais-Boucher tapestries on the scale merited by their importance as art objects. Although many of the pieces were woven ten or a dozen times, Beauvais-Boucher tapestries in good condition are rare in the open market, and extremely difficult and expensive to acquire. The only Beauvais-Boucher in any American Museum is the inferior Vertumnus and Pomona in the Altman Collection of the Metropolitan Museum of Art.

"Psyche abandoned by Cupid."

One of the Psyche set of five designed by Boucher and woven at Beauvais. No. 16.

LIST OF BEAUVAIS-BOUCHER TAPESTRIES

Italian Set (Les Fêtes Italiennes, 1736-62)

(Set of fourteen tapestries)

(1) The Quack Doctor (L'opérateur).
(2) The Fortune Teller (La Bohémienne).
(3) The Hunters (Les chasseurs).
(4) The Fair Fisherman (La Pêcheuse).
(5) The Peep Show (La Curiosité).
(6) The Girls With the Grapes (Les filles aux raisins).
(7) The Dance (La danse).
(8) The Luncheon (La collation).
(9) Music (La musique).
(10) The Gardener (Le jardinier).
(11) The Shepherdess (La bergère).
(12) The Taverner (Le cabaretier).
(13) The Parrot (Le perroquet).

"Psyche at the Basket Maker's."
Another of the Psyche set of five designed by Boucher. No. 18.

(14) The Egg Seller (Le marchand d'œufs).

Story of Psyche (*Histoire de Psyché,* 1741-70)
(Set of five tapestries)

(15) Psyche Arrives at Cupid's Palace (L'arrivé de Psyché).
(16) Psyche Abandoned by Cupid (L'abandon).
(17) Psyche's Toilet (La toilette).
(18) Psyche at the Basket Maker's (Le vannier).
(19) Psyche Displays Her Treasures to Her Sisters (Les richesses).

Chinese Set (*La tenture chinoise,* 1743-75)
(Set of six tapestries)

(20) Chinese Luncheon (Le repas).
(21) Chinese Fair (La foire).
(22) Chinese Dancing (La danse).
(23) Chinese Fishing (La pêche).
(24) Chinese Hunting (La chasse).
(25) Chinese Toilet (La toilette), also called Chinese Garden.

Loves of the Gods (*Les amours des dieux*)
(Set of nine tapestries)

(26) Bacchus and Ariadne.
(27) Pluto and Proserpine.
(28) Neptune and Amymone.
(29) Jupiter en Raisin.
(30) Mars and Venus.
(31) Boreas and Orithya.
(32) Jupiter and Europa.
(33) Vulcan and Venues.
(34) Apollo and Clytie (Sunrise).

Opera Fragments (*Fragments d'opéra,* 1752-76)
(Set of five tapestries)

(35) Rinaldo Asleep (Renaud endormi).
(36) Vertumnus and Pomona.
(37) Slumber of Issé (Sommeil d'Issé).
(38) Venus and the Cupids (Venus et les amours).
(39) The Castanets (Les Castagnettes).

The Noble Pastoral (*La noble pastorale,* 1755-1778)
(Set of six tapestries)

(40) Fountain of Love (La fontaine d'amour); also called Country Pleasures.
(41) Flute Player (Le joueur de flûte).
(42) Fisherman (Le pêcheur).
(43) Bird Catchers (La pipée des oiseaux).
(44) Luncheon (Le déjeuner), also called Vintage.
(45) Shepherdess (La bergère).

Perhaps nothing illustrates better the success of Boucher as designer of tapestries for the Beauvais works than a petition presented to the Government in 1754 by the three shop managers of the Gobelins, *Audran, Cozette and Neilson.* They say that "to prevent the decadence of the Gobelin factory it is necessary to attach to it Sr. Boucher," giving him the assistance of other painters of the Academy, such as "Sieurs Dumont le Romain, Jeaurat, Hallé, Challe, Vien. For lack of suitable designs the Gobelins cannot get private work, *"and for nearly twenty years the Beauvais factory has been kept up by the attractive paintings made for it by Sr. Boucher."* No wonder that Oudry, the artistic director of the Beauvais Works, prided himself on his good sense in having employed Boucher so generously, or that the directors of the Beauvais Works were ready and anxious to give Boucher an interest in the business in 1755 in order to make sure of retaining his services. The efficient proprietors of the Beauvais Works during the years when Boucher tapestries were woven there, were Nicolas Besnier (1733-80) and André Charlemagne Charron (1753-80). Among signatures that appear on the bottom selvages of Boucher tapestries made by them are BESNIER.ET.OUDRY.A.BEAVVAIS, and A. C. CHARRON, or A. C. C. BEAVVAIS, with a fleur-de-lis. The name of Boucher is conspicuous by its ab-

sence, with one or two exceptions, such as the reversed F. Boucher, 1757, in the panel of "Vertumnus and Pomona."

Boucher was much greater as a designer of tapestries than as a painter of pictures. The decorative qualities with which his work so richly abounds are expressed more completely and more satisfactory on the loom than with the brush. The ribs and hatchings and horizontal slits and stepped slits of tapestry accentuate his contrasts so powerfully that in tapestry he is able without losing or neglecting detail to play with elusive graduations of tone, and mysterious blendings of hue, just as did the Chinese who inspired him with their marvelous silks and porcelains. Perhaps the fact that his father who taught him to paint was a designer of embroideries may have developed his texture sense exquisitely at an early and unforgetting age. Certainly his texture and color treatment of nudes—skin rosy with blood flushing hot beneath—transforms them from the least attractive to one of the most attractive parts of tapestry. It was precisely the tapestry qualities of his genius that caused his paintings to be despised by the bad taste that arrived even before the Empire, and that dominated most of the nineteenth century. Already in 1761 Diderot wrote of Boucher's exhibit at the Salon: "What colors; what variety; what wealth of objects and ideas; this man has all but truth; his figures do not belong to one another, or to the painting."

For nearly a century the art of Boucher was neglected until restored to public attention by the general exhibitions of his paintings and engravings held in Paris in 1860. Since then sale prices show that the painter of all the graces is once again brilliantly in vogue.

The brothers Goncourt wrote of Boucher with justice: "Boucher is one of these men who typify the taste of a century, who express it, personify it, and incarnate it. The French taste of the eighteenth century is manifested in him in every particular of his character. Boucher will remain not only the painter of it, but the witness, the representative, the type of it."

An important and significant contemporary opinion of Boucher is that of M. de Marigny, the king's director general of buildings, and brother of Madame de Pompadour, whose friendship and patronage meant much for Boucher. She studied drawing and etching with Boucher, had her portrait and her dogs painted by him, and followed his advice in the purchase of furniture.

M. de Marigny wrote: "M. Boucher has all the talents a painter can have. He is equally successful in history, landscape, architecture, fruits and flowers, animals, etc. He composes well, he draws well: his compositions are always rich, profuse and in the high style. His color is agreeable fresh, his brush facile, flowing and light, his touch spirituelle: there is little expression; his female heads are rather pretty than beautiful, coquettish rather than noble; his draperies almost always have too many folds, and the folds themselves are too much broken up; sometimes they are a little heavy and do not follow the line of the figure sufficiently. He has painted many large and very rich pictures from which excellent Beauvais tapestry has been executed. These pictures are not highly finished, they are completed almost in a stroke; but that is enough for tapestry, as witness thereof M. Oudry."

The three years that Boucher spent in Italy (returning at the age of twenty-eight in 1731) did not mark him for long. From the religious canvases painted by him there, he soon turned to the kingdom of Venus enshrined in Rococo. Even about the Italian set of tapestries designed by him for Beauvais, started on the looms in 1736, and entitled by him "Italian Village Scenes (Fêtes de village à l'italienne), there is comparatively little that is distinctly Italian—principally the background of ancient architectural ruins treated in the Rococo manner, and a suggestion in some of the costumes.

Boucher is not only always a Frenchman, but especially and characteristically always Boucher, with a style so unique and individual that he may perhaps be excused for often doing what many of his contemporaries also did—copy Boucher. He was so successful and had so many lucrative

"The Hunters."
One of fourteen of the Italian set designed by Boucher and woven at Beauvais. No. 3.

orders that we find him repeating himself over and over again with comparatively unimportant variations.

Of Boucher's Italian set, tapestry No. 1, The Quack Doctor, was more than once woven in a combination with No. 5, The Peep Show. My illustration shows The Peep Show on the right, and on the left The Quack Doctor, in Oriental costume, holding out a bottle of his wonderful nostrum to the crowd, while his trumpeter attracts attention with shrill blasts, and his monkey tries to avoid the thrusts of a stick in the hands of a mischievous boy, and his mistress of ceremonies, sceptre in hand, sits resplendent and admired for her royal robes. In the foreground a wheel of fortune amuses other children, while fragmentary classic architecture supplies the background, suggesting the Roman Forum and the temple of Vesta.

The Fortune Teller, that is No. 2 in the Italian set, is one of Boucher's happiest creations, presenting as it does a subject peculiarly suited for Boucher foliage and costumes, and throwing the charm of polite and graceful rusticity about the gypsy who plays the part of a modern sibyl. The Hunters, that is No. 3 in the Italian set, was one of the most admired tapestries in the famous Doucet collection, and is also by Boucher, despite the fact that M. Badin in his book on the Beauvais tapestry works attributed it to Oudry. The Luncheon, that is No. 8, is less interesting in all the examples that I have seen, and seems to lack the grace of composition and pose that distinguished the style of the master. Music, on the other hand, that is No. 9, possesses not only charm but also unusual dignity, especially in the example illustrated in *Les Arts* of May, 1902, where it is entitled the Concert Champêtre. The classic background is supplied by a fountain with huge dolphins on the right, and by a large stone vase on the left, while the musicians in the foreground seem quite as much in love with love and one another as with music and their musical instruments.

The Story of Psyche in a series of five tapestries, Nos. 15, 16, 17, 18, 19 of my list, achieved an immediate success that placed Boucher at the head of tapestry designers of the eighteenth century. This ancient romance that the modern world has borrowed from the pages of Apuleius, was admirably suited for Boucher's method of interpretation, and gave a story interest absent from most of the tapestries of the Italian set. Psyche's Arrival at the Palace of Cupid is found in the Tuck collection effectively joined to Psyche's Treasures, in which she displays her riches to her jealous sisters. The magic of the architecture and decorations and costumes makes vanish the improbabilities of the story and, if I may be permitted to coin the words, contemporizes Psyche quite as completely as the Gothic tapestries of the fifteenth century made all of ancient history and ancient life sensuously Gothic. Strong also in human appeal are Psyche Abandoned and Psyche at the Basket Maker's, while Psyche's Toilet enshrines the heroine in an environment worthy of Venus herself, the ancient goddess of love, or of Pompadour, the Boucher goddess of love at the Court of Louis XV.

"Psyche's Toilet."

One of the most decorative of the Psyche series of five designed by Boucher and woven at Beauvais. No. 17.

THE POPULARITY OF ETCHINGS

The Seven Cardinal Sins of An Amateur

By CHARLES DE KAY

I HAVE a friend who has a gallery full of pictures and a library beset with finely bound books—crowned with busts from Homer to Edgar Allan Poe—but among all his costly things the object that really arrests and holds the eye and soothes one's nerves is a little etching. In the picture mart it has no great value. It is a small thing by Appian of level lines and no consequence; but there is a large yet intimate quality to it that disposes one to dream.

I have another friend, much worse equipped to figure in the world of collectors, who confined himself to picking up etchings. Is he a type, I wonder? At any rate he's guilty of the Seven Cardinal Sins of the amateur, one for each day of the week. Beginning with all the fresh innocence of youth, he gradually became sophisticated and with time has come to regard me with barely concealed contempt, having caught me several times in errors regarding recondite matters as to prints, and though I have plead forgetfulness, I know he sets it down to ignorance.

He began by judging etchings from their near relatives, illustrations in books, having in his callow youth haunted the stalls where old volumes turn yellow in sunshine and squalls of rain—a venial sin—and followed this by persuading himself that etchings are more easily understood than other forms of art, since they often tell an obvious tale. From this point he slipped into the sin of thinking them cheaper than pencil sketches, water-colors and pastels of original handiwork, and thence departed only to land in the fourth stage wherein he showed that he feared, if not positively disliked, positive color. It was at this period of his career as a collector that he indulged himself with wall-papers of dull indeterminate hues, perhaps because he liked the crisp contrast of the etchings that now covered his rooms in rather bewildering numbers. So far all was well enough, but next came a step upon which his true friends can scarcely look back without a tear. In this fifth period he began to cram on First States, Before Signatures, Remarques, etc., and became so learned that he would argue with dealers by the hour and coming away explain to his friends just where he was right and the dealer an ignoramus. From now on the downward path was steep and sudden. He ceased entirely to buy for the pleasure in the story or some beauty intangible, yet positive, like that in the little Appian just mentioned, and presently we found that, to speak by metaphor, he had become a lean and slippered one, babbling the slang of etchers and printers, mentally bald and prematurely aged. Not feeling, not beauty, not the story—just the dry methods of statement was all he had gained for his trouble. O yes, there was something more: he had learned how to make an investment certain to pay for itself—double, perhaps quadruple, give it time.

This harrowing tale of the *descensus Averni* of a guileless collector of etchings may act as warning to others who are embarked on the same slippery path. For the fact is, owing to various reasons etching is the most widely spread and popular art in America to-day and has been for the past half century. It presents some special attractiveness for Americans. Whether we hail this as an aesthetic gain or slur it as a mere fashion, it remains that etching leaves crayon work, pastel, water-color far behind, although these are simple, more direct and individual, and for the most part have the colors that etching usually lacks. The reason for this somewhat singular phenomenon does not lie on the surface.

After all, an etching is a method invented or rediscovered in comparatively modern times to manifold a sketch in pencil or ink. Now if there is a branch of pictorial art which is not popular, one that seems to have the least attraction for the layman in this country, it is the sketch. It has proved useless from the financial point of view for artists to form sketch clubs because of the lack of public interest in such exhibitions; that has been true from the days of the New York Sketch Club which antedates and in a way was the founder of our venerable Century Association in New York. It has proved useless also for artists to explain and repeat that the sketch often contains more meat for the connoisseur than the finished work of which it is the first rapid draft: the American public will have none of it. Dealers fight shy even of paintings to which the term "sketch" might be applied. Where art museums have sketches and drawings by old masters, no one except specialists ask to see them. And yet the etching which copies a drawing for the purpose of multiplying it, and for the most part a "sketchy" drawing too, and has to be drawn with the needle in no hasty fashion and reversed, will boast of ten collectors to one who acquires a painting, water-color or drawing.

A phenomenon all the odder when one reflects that, a number of prints being taken from the etched plate, the collector is not getting a unique work straight from the hand of the artist, as he is when he buys a drawing or painting. To say this is merely to testify that the etching has an attractiveness above the ordinary which it might be interesting to plumb. Certainly etchings hold their own at the summit of the graphic arts. To many minds so pleasing are they, that a language of the print has grown up which is employed by adepts in that *maistrie*. Slight variations that have nothing one way or other to say about the artistic or aesthetic value of a print affect tremendously the financial result at a sale. As with rare books, so rarity also affects prices of etchings, but the experts have much to say on points wherein one print differs from its brother, points that raise or depress the print by comparison with others of the same kin, points that are canvassed in a dialect peculiar to connoisseurs.

Etched by J. Alden Weir—Courtesy of Kennedy & Co.

There is indeed one explanation for the long-standing popularity of etchings which has naught to do with aesthetics. No other branch of art is to the same degree classified and laid down in catalogues and tabulated as to price, so that buyers of etchings know very closely what they are buying. In no other field is the investor who is without reliance on his own opinion and diffident as to his own taste so bolstered up by the advice of dealers and the records of previous purchasers. And with regard to manifolded art versus the *unicum* the very fact that there exist more than one specimen of a print only helps to confirm the hesitating buyer, hearten the timid collector who dares not trust his own taste and knowledge. He has the moral support of other investors. As a form of investment etchings promise sooner or later the agreeable prospect of letting go at an advanced price. So that while some buyers of etchings follow their own tastes or whims and collect for the sake of beauty they recognize in prints, many hesitate to invest except under guidance. Without exactly realizing it, he is laying out his money as if on well-authenticated stocks and bonds. Etching has become a species of art which closely resembles merchandise.

Prints from the etched and graved plate have an intimate quality that comes in part from their small size, in part from their simplicity. Perhaps one underlying element of their attraction is the close relation they bear to woodcuts and other engravings made as book illustrations. The collector of books is apt to branch out into prints in general and then centre his attention on impressions from the metal plate etched by artists of note. Such transitions are normal enough.

Painters with extraordinary powers have shown by the care and time bestowed on etching that there is something appealing if not directly useful to them in the game. Line, mass, distribution of light and shade, the silhouette, these are some of the advantages gained by painters who dally with etching as a side issue.

In the early days of etching when Prince Rupert swung his etching needle and his sword there were Claude the Lorrainer, Jacques Callot and, not mentioning the greatest, there were Dürer, Ruysdael, Berghem, Paulus Potter, Anthony van Dyck. A revival occurred in France and England about seventy years ago and soon affected America; whence in 1877 the New York Etching Club, in 1880 the etcher clubs of Philadelphia and Cincinnati, in 1881 that of Boston and the Society of Etchers in Chicago. Not before 1634 do we meet in books with the word "to etch" or bite with acid, and not till 1762 do we learn that Prince Rupert of the century before was reputed to be the inventor of etching.

In recent years we have Millet, Manet, Corot, Charles Jacque and Daubigny etching as well as painting. The Frenchmen Meryon and Lalanne were rather exceptional in being etchers pure and simple, but so were Rajon, Bracquemond and Jacquemart. In

Etched by Whistler—Courtesy of Kennedy & Co.

America we see Julian Alden Weir turning aside from painting at one period in order to etch most charming plates, while Joseph Pennell, like Lalanne in France and Sir Seymour Haden in England, devotes his life to etching. Not only is there a peculiar pleasure in etching as the vehicle of impressions but there is a gain to the workman in the color field. Take Rembrandt for example.

It is said that in his great love and capacity for work he grudged the hours when night or cloudy weather forced him to quit the brush for lack of daylight and so turned to etching, which could be pursued under the lamp as painting could not. Though it seems hardly likely that Rembrandt produced the hundreds of etched plates assigned to him for the purpose of "keeping his hand in"—somewhat as a musician plays the scales—there is reason to believe that in the long run etching had an important reflex influence on his painted work. The strong contrasts of black and white on a simple scale may well have encouraged that individual style which marks the middle and end of his career if it did not directly lead him to it. The serious character which led him to religious and philosophical ideas—by no means to the taste of his fellow burghers in Amsterdam—is reflected in many, nay, in most of his etchings. In modern days Whistler turned to etchings. He had a very different character from Rembrandt with a very different method; he displayed equal genius, one more akin to Watteau, Fragonard and other French painters of the *ancien régime,* full of gay, restless wit, light of touch, aristocratic. As to style: he was the antithesis of Rembrandt, yet in his own way not less eminent. In painting it has been a fashion to suggest for Whistler an influence exerted by Courbet, though the proof is lacking; but as to etching, on his part there is no one to whom reverence from him is due. He was never an imitator.

Etched by Whistler—Courtesy of Kennedy & Co.

Although artists like Rembrandt and Whistler who were very strong on the color side have scaled the pinnacles of etching, yet etching appeals also to laymen who have very little appreciation of color as such. In this country, especially, the circle to which it appeals is of the widest. In fact one may note among some collectors a progress from etchings and other prints in black and white to etchings printed in colors, then to water-colors and finally to paintings.

One special quality of etchings from the practical side should be mentioned when we consider their popularity, this being its permanence in time as opposed to the slow deterioration of water-colors and pastels under the actinic effects of light and, in the case of paintings, through the subtle changes that take place in the canvas and in varnishes. Of course, paper, the best of paper will slightly discolor with age, but the etching that is properly defended by glass and an adequate frame holds wonderfully against the tooth of time. Here we have another cause, perhaps, for the overwhelming popularity in America of etchings as compared to drawings in pencil, sepia, pastel and water-colors.

Etched by Platt—Courtesy of Kennedy & Co.

The Home of WILLARD E. DAY

White Plains, New York

Perfectly proportioned, this splendid example of Georgian Architecture has a serene dignity, most unexpected in a new house, which is at once the foundation of all that means home.

The graceful portico columns are crowned by capitals of particular beauty which find a grateful background in the plain walls and upper window treatment, a combination that throws into relief the fine door, arch and lighting arrangement.

The promise of the home atmosphere given by the outside of the house is made good within where everything, correct in taste, offers comfort, enjoyment and satisfaction.

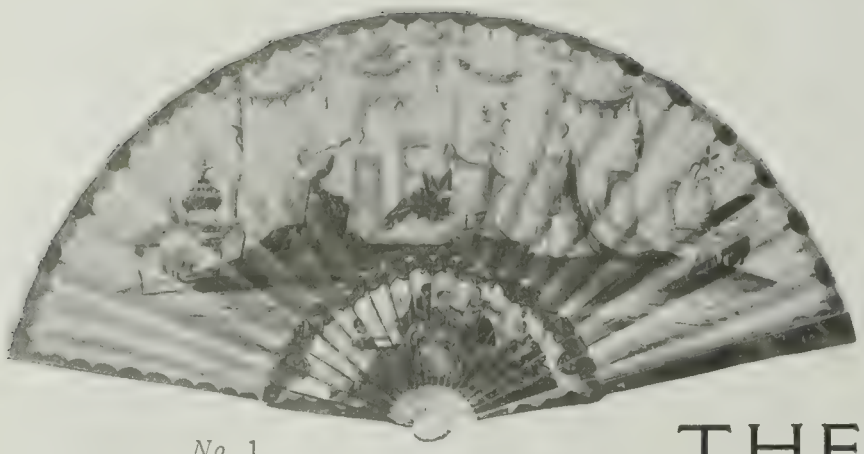
KENNETH M. MURCHISON,
Architect

Photographs by
JOHN WALLACE GILLIES

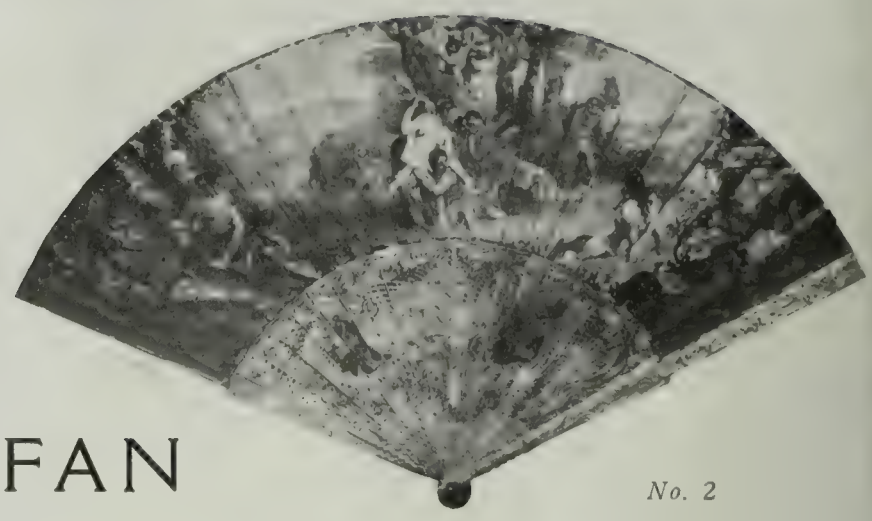
The latch of this gate almost begs one to enter if for no other reason than to examine at closer range the good-looking awnings which carry out the architectural feeling of the house.

On entering this architecturally decorated hall, one might make many compliments, yet, after all, there is but one thing to say — it is as it should be. However, note the curve in the ceiling which breaks satisfactorily the rectangular lines of the stair well.

It was a wise taste that introduced into this extremely simple dining-room furniture of flowing curves. As will be guessed, this room flanks the hall on the right, while the living-room is on its left.



No. 1



No. 2

THE FAN

By VANCE ARMSTRONG

THE antiquity of the fan is so great that its origin must be traced back to that nebulous period which precedes the dawn of history. Many enchanting fables have come down to us recounting the story of its birth, but somehow one instinctively endeavors to prove for it a more remote ancestry than that furnished by even the most primitive legend. It is not difficult, indeed to imagine the Garden of Eden as the scene of its inception. One can easily picture Mother Eve toying with a fan cut from the palm tree as she listened to the blandishments of the serpent. However, the first account in the Scriptures to enlighten us as to its existence is found in Isaiah, where we make its acquaintance, not as an ornament in a woman's hand, but as an object used for the purpose of winnowing the provender for cattle. The Latin *vannus* from which we get the word fan is witness to its early agricultural usage. But even before the time of the Prophets it is certain that fans were in common use throughout Assyria, Egypt and China.

Fans have even been found dating back to these archaic times by the unearthing of the old cities of the East, and the old sculptures and paintings on the walls clearly explain their different uses. The Orientals employed them as they do to-day in various ways, making them serve in their religious, household, ceremonial and warlike pursuits. In many nations of the East the fan played a most important part as a symbol of power and authority. In India we see it carried majestically along in the procession of Jaganath. These fans made of peacock feathers were waved in a slow, impressive way to give the most imposing effect, and incidentally, too, it may be said to drive away the flies and other insects. Behind the car holding the great idol arose an enormous fan, solemn in its grandeur, well calculated to strike awe into the souls of those about to throw themselves under the crushing wheels.

In Greece, as one notes on the Corinthian and Mitylene potteries, the fan was also a feature of grand processions. It was made for the most part of the woods of myrtle, accacia or of the jagged leaves of the plane tree. Euripides tells us how the lovely Helen, overcome with the heat during the siege of Troy, fanned herself with the tail of a peacock.

The fans used in the Greek church were made of palm leaves, feathers and a very fine quality of parchment. They were attached to a rod, and their manipulation contributed not a little to the impressiveness of the ritual. The Christian church adopted the fan along with many other symbolic objects from the Pagans. To-day in Russia it is still made use of in the ordination of deacons, and by stepping into St. Peter's when some particularly solemn procession is going on, one may see the huge peacock fan, once such a feature of heathen ceremonial, carried before the chair of the Pope.

The Armenians used the circular form embellished with bits of metal and tiny bells. There are only a few of these in existence to-day it seems, and these are preserved in certain churches with as much care and veneration as the precious *reliques* of the saints.

Indeed to some of these fans are attributed peculiarly

(*Continued on page 275*)

No. 3

No. 4

No. 1—The Chinese influence is seen in this Louis XIII fan which, with the others pictured here, is from the collection of Mr. Duvellroy, Paris.

No. 2—The very spirit of the time is depicted on this Louis XV fan whose sticks are gems of carved and painted art.

No. 3—Carved and inlay work of classic design make the sticks of this Louis XVI fan its chief beauty.

No. 4—Exquisite as are the sticks of this Regence fan, the painted scene has a charm that nicely balances the whole design.

RUSKIN CENTENARY

THE all-absorbing interest in world politics has overshadowed so many lesser matters that American admirers of John Ruskin will be glad to know that his old friends in England did not forget his centenary nor neglect to honor him on that day, February 8, 1919. Itself a tribute to their greatness as well as his own.

The tendency, on the part of unthinking people, to belittle Ruskin is doubtless the national outcome of an ignorance of the conditions, social and political, in which he grew up. Appreciation and taste in art matters had sunk to a maudlin state and against this he struggled with all his tremendous powers.

What England thinks of his worth may best be gathered from the following extract in the *Morning Post* of February 8th:

AUTHORITY STILL INDISPOSED

In England to-day Ruskin's authority in art and economic science is still recognized by all thoughtful people. His bitterest detractors are those who are themselves blinded by prejudice, or musty-minded with the mildew of documentary evidence, long hidden in airless archives. Ruskin's passionate generalizations and errors of judgment and of fact place him at the mercy of specialists, and bring sneers from the "little men" who make his oppostion to Whistler a *raison d'être* for their own critical existence and their defence of any *fumiste* movement in art.

Sift generously the honestly formed prejudices and the fierce denunciations in moments of exaltation, and there remains of his life-work a dynamic and moral force unparalleled in the history of art. By incessant study of Nature Ruskin was able to bring a new meaning to art, to clear our vision to its æsthetic and spiritual purposes. To the students of Oxford University he said: "Whether in Gothic or Classic Art, it is not the wisdom or the barbarism that we have to estimate—not the skill nor the rudeness—but the *tendency*."

Thus, also, with economic science, he saw that the facts on which it rested in his day were valuable only as far as they were applicable to the growth of human happiness and hope. Each principle of art and economy was traced by him to some vital or spiritual fact, and preference accorded to one school over another was "founded on a comparison of their influences on the life of the workman."

Many of Ruskin's suggestions in regard to political economy have been carried out, yet so bitterly were they resented when published in the *Cornhill* and *Fraser's* magazines that their editors, Thackeray and Froude (both brave men), were forced to stop the publication of his articles. The ideas and suggestions which were "howled out" of those periodicals include "a system of national education, the organization of labor, the establishment of Government training-schools, old-age pensions, and the provision of decent homes for the working classes." All are now more or less in active operation, and any failure in their working is due not to impracticability but to the lack of "honorable performance of duty," to competition, selfishness, and class distinction, causes of schism never more evident than in the present deplorable labor unrest. His message was epitomized by himself in a sentence: "There is no wealth but life—life connoting all its qualities of love, joy, and admiration."

Lord Bryce's eulogy before the Royal Society of Arts reads in part:

"He was an amazing master of style. I think we may say that he was one of the first two or three greatest masters of English prose in his lifetime.

"I do not know anyone, indeed, whom we should put as his equal except Cardinal Newman."

Ruskin was the man who first wakened up his generation to a sense that there was something else outside the old conventional opinions. Those who did not remember the pre-Ruskin age could hardly understand with what different eyes everybody since the appearance of "Modern Painters" had thought of pictures and of the things which pictures are meant to represent.

Ruskin was also a great interpreter of Nature. He was in many respects the best successor of Wordsworth.

He gave the most full development to the fundamental ideas which animated Wordsworth. Under the simplicity of Wordsworth and the luxuriant prolixity and variety of Ruskin you could feel the same spirit.

He taught us not only appreciation of natural scenery, but also how to appreciate scenery in landscape painting.

RUSKIN AND CARLYLE

In the sphere of social ethics, Ruskin certainly showed himself an extraordinary and vitalizing force. A great deal of Carlyle's teaching was changed through the process of such a different mind as Ruskin's, and made a more direct moving and emotional appeal to many people than when made with the vigorous abruptness of Carlyle himself.

Perhaps it was in that way that Ruskin had most effect on what he might call the younger half of the generation to which he belonged.

In this respect he did make a great difference and had been the parent of many movements and of many new currents of opinion which had been playing backwards and forwards over the face of the country during the last twenty-five or thirty years.

The inconsistencies of a man of genius were a mark of his greatness, for he saw things under many aspects. In Ruskin we found such a variety and diversity of matter that we never knew that what he uttered on one page would not be modified, altered, or even contradicted on another.

New critics would arise from time to time, and new prophets, but the inspiration of Ruskin would never be lost, and he would always stand in the place of honor in English literature.

Whatever his shortcomings—and they appear to have been the outcome of his intense earnestness in modern art, and artists owe him an immense debt.

Interiors in the New York home of Alfred Nathan, Esq.

Decorated by Alavoine & Co. in the splendid manner of the Italian Renaissance, the dining-room walls are hung with antique crimson and gold velvet, which gives a warm and friendly background for the ancient furnishings, while the rare old pieces in the living-room merge as gratefully into its antique damask and tapestry hung walls.

JEROME MYERS

TO most lovers of the graphic arts the creative artist is a vague, more or less disembodied, spirit. The actor's chief asset is his own physical personality. Even the literary man has the peculiarities of his physiognomy, the inner secrets of his kitchen, thrust upon us, not always against his will by an eager press-agent. But the painter is generally considered a mere showman who dexterously produces for our delectation a bit of nature seen through eyes somewhat different from our own, but not too different. At the best he is depicted as blessed with a dual personality, one part of which leads a life of more or less doubtful value to the State, while the other is occupied with extracting the silver lining from the cloud of existence and putting it on canvas for us.

It is a pleasure to assure the lovers of Jerome Myers' life-work that it actually is a life-work—the distillation in exquisite tone and color of thousands of days and nights spent in living with and among the children whom he paints.

The accident of birth made Jerome Myers a Virginian, but his sympathies and his peculiar genius have conferred upon him the citizenship of Manhattan's great East Side. For twenty-four years the summer day dedicated by most artists to green fields and salt waters have seen him with tireless enthusiasm transmuting the tarnished brass of that sordid melting-pot into the pure gold of his paintings.

Training in the art-schools of New York and occasional flying visits abroad did not leave the trade-mark of any technique or tradition upon his work.

It is the exemplification of his own theory that technique should be the subconscious result of an effort to express the artist's deepest feeling and purpose. It should grow from within rather than be imposed from without.

In the clear eyes and unaffected manner of the man himself can be read the sincerity of his purpose, and the certainty of the fact that his metier has been found, that his message is getting over in fine fashion.

Jerome Myers has been especially fortunate in the appreciation and support of his wife, Ethel Myers, whose quaintly modeled statuettes of New York life are full of keen and good-humored satire, and in his daughter Virginia, the most naive and poetic of little dancers, who is already beginning her art-student days under her parents' guidance.

The recent exhibition of Mr. Myers' work is the first that has been held in twelve years, for as a rule his canvases are sold before they can reach a dealer's hands. Some excellent examples of both drawing and painting have found a permanent place in the Metropolitan and Brooklyn Museums, although most of them are in private collections. Here is one poet-artist who has not been obliged to await the questionable pleasure of post-mortem appreciation.

ERNEST LAWSON

THE profession of painting in the twentieth century has taken on many of the characteristics of the social and business life by which it is surrounded. The belief that a discreet amount of self-advertisement is necessary to secure public appreciation is a fundamental commonplace in artistic circles—and rather bad form to mention. Of course as in the case of the doctor and the lawyer, announcement of one's virtues in the public prints, other than in the news-columns, would be an irreparable shock to the ethical tradition of the painter.

Be this as it may, the sheer merit of his work has given Ernest Lawson a secure place in the affections of art-lovers. A many-sided, delightful and companionable personality, he has instinctively shrunk from the usual methods of the business-artist in placing his work.

His name has found a place in the membership of the National Academy of the Institute of Arts and Letters, and of the National Arts Club, but invariably because of the quality of his painting. And for a landscape-painter of forty-six this is a most commendable record.

If there is one outstanding virtue of Ernest Lawson's work it is that of distinctive Americanism. He has spent in all his visits not more than a year abroad. Although he has learned from the great impressionists the secret of light and atmosphere, as have all modern painters, he does not find it necessary to attempt to change our fine Westchester Hills into the Vosges or the Ardennes, and has been content to paint the Hudson river and Connecticut valleys so that they look like part of Uncle Sam's country.

The fact that Lawson first studied art in Kansas City may or may not account for the United States quality of his rocks and rills. At any rate, for the American artist it is a better place to begin work than in the forest of Fontainebleau, inspiring as it is.

For many years he was privileged to live near Twachtman in his Connecticut home and to be his personal friend and companion. Although the work of the two men is quite distinct in view-point and technique, there is in both the same sincerity, the same poetry and the same feeling for the exquisite changing moods of nature. At the present time the Westchester Hills are among Mr. Lawson's most intimate friends in his Manhattan studios.

The character of the man is the character of his work—full of color, appreciative, honest, vital, solid and full of subtle charm. The damnation of cleverness and self-consciousness so prevalent in our exhibitions has passed him by. If you wish to know more about him do not consult "Who's Who"—go to see his pictures.

New York the Beautiful

Paintings on View in the Daniel Gallery

"Upper Broadway"
Ernest Lawson

"Winter—Harlem River"
Ernest Lawson

"The Big Tree"
Ernest Lawson

New York the Colorful

Paintings Recently Exhibited in the Milch Galleries

"The Old Quarter"
Jerome Myers

"Hell-Gate Pier"
Jerome Myers

"The Wooden Indian"
Jerome Myers

THE ROMANTIC STORY OF WALL-PAPER

By STOCKTON W. WOODRUFF

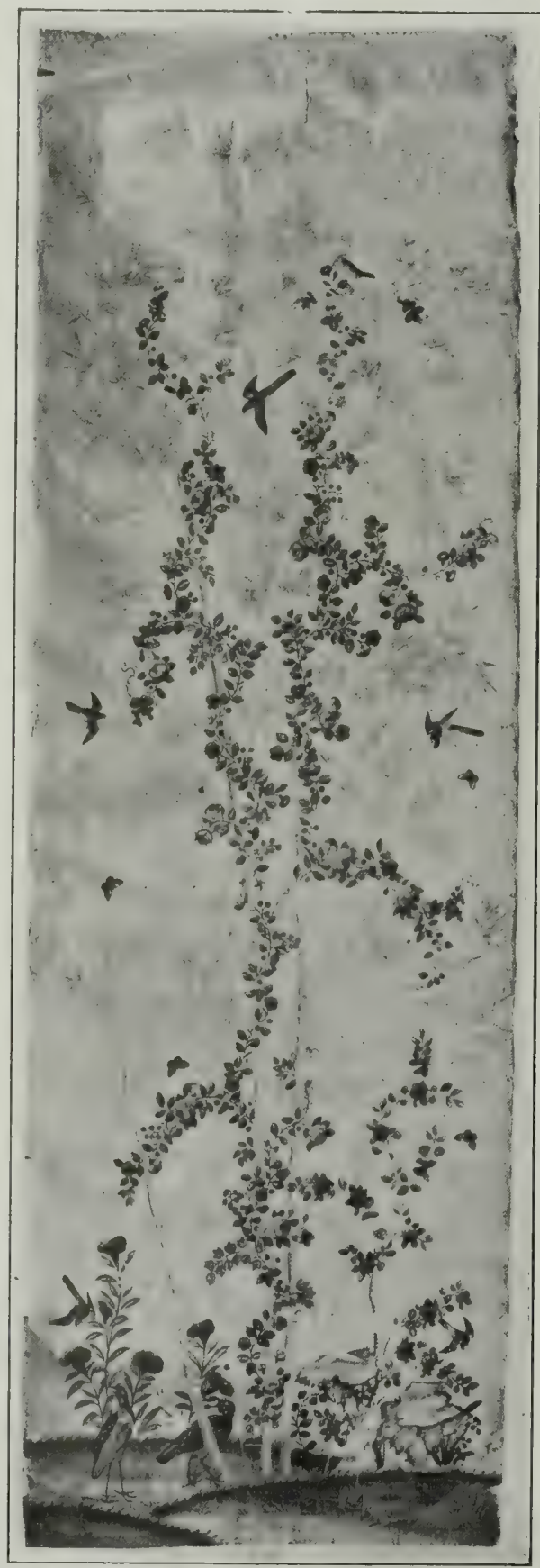
INDUSTRY and Manufacture are terms that have come to have stodgy meanings to many of us. Yet all businesses have their romantic stories—many have beauty as well—while some, like wall-paper, are so enfolded by them that it is hard to consider it without its story.

Here is the romance of the wall-paper industry—which has its beginnings in the Art of Nature and its end in the Art of Men.

Back in the Dark Ages, long, long before our present state of civilization had even been thought a remote possibility, when our ancestors were more or less beasts of prey, there seemed to be an impelling force toward the decorating of ones surroundings. The blank, cold walls of cave or dugout afforded the most promising field for decoration which found expression in crude drawings and chiselings representing the conquests of the master of the family.

At a later stage, in the evolution of the human race, skins were tanned and upon these were drawn the pictures previously engraved upon the stone walls. These skins were used as hanging for the walls, and undoubtedly were the foundation for the present international desire for wall coverings. At this period the art of designing merely for an effect of beauty had not been conceived, and it remained for the Chinese many, many centuries later to bring forth what was to be the foundation of modern wall-papers.

The original Chinese papers were hand-painted and usually took the form of a scroll some five or six feet in length, which was suspended from the ceiling and allowed to extend its full length to the floor. Later it was found advisable to cover the walls with paper, and then an artist was employed to paint the design which was always left to his own imagination. Many of these papers were imported by the Europeans, where it was not long before an enterprising person discovered the commercial possibilities of wall-paper and the process of printing it in quantity from woodcuts which were usually copies of the original Chinese painted papers. After this period wall-paper became a recognized commodity and its progress was rapid. It would seem that the Fates were fearful we would forget the far-off origin of wall-paper—hence they baptise us Americans—once more in the fount of Romance. The first scene of our paper industry is laid in our northern forests—fabled in all our history.



A beautiful Chinese wall-paper in the Victoria and Albert Museum, London, probably two hundred years old

From these forests of the far North, spruce saplings chosen for their suitability are rafted together and floated down the rivers in great rafts. The preparation for a drive is an all-winter task. The lumberjacks are kept busy chopping down the selected trees and "snaking" them down to a distance from a river or creek which will enable them to be readily floated when the spring thaw comes. Who has read Gilbert Parker's fascinating logging-camp stories but will not experience a thrill over the wild excitement of the spring thaw and its attendant floods? The mad rush of the logs in the river—the jams that end only when the rafts are tied up above the mills, where after the logs have been properly trimmed and prepared, they are cut into lenghts and the process of reducing them to pulp begins.

And there is beauty even here since the machinery itself is marvelous in its exactitude and power. Oscar Wilde once said: "I have always wished to believe that the line of strength and the line of beauty are one—that wish was realized when I contemplated American machinery. The rise and fall of the great steel rods, the symmetrical motion of great wheels is the most beautiful rhythmic thing I have ever seen." This can be said of the pulp machinery. After the pulp has been reduced to the consistency of dough, it is treated with sulphite, which gives to the finished paper the desirable toughness and whiteness necessary for the colors which are to be applied during the printing process.

Wall-paper, though sometimes printed from metal, is usually printed from wooden rollers or "blocks" as they are called in the trade.

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APPRECIATION

By A. M. GRAHAM

TO appreciate is to awake. Appreciation is the awakening of our dormant senses. It is the attitude of response, the projection of ourselves into new and future ranges of feelings and emotions, with a resultant expansion of our personality.

Unless we can thrill to the Beauty of Nature, quicken to the throb of human life, its burdens and joys—unless we find answers to our needs in the sunlight and the storm—unless each new day is a gift and opens up new opportunities, then we have not learned to interpret the real meaning of life, nor solved its riddles.

I should have little hope of interesting you in my present analysis, did I not realize the vital issue of my subject, as associated with so many of your daily pleasures. I know it to be the root and essence of all excellence, to know the truth and history of earthly things, so far as it is within our power, is good for all of us. It is good because of the larger horizon it gives us, because of the insight we grasp of the marvelous and fascinating depth of Nature.

To have imagination and taste, to love the best, to be carried by the contemplation of Nature, to a strong faith in the ideal, is more than gold. A sunset is not to be described, but it must be felt and enjoyed. Observation will not do—appreciation is needed to awaken the intellectual life within us to the object of average worth about and near us every day.

Go into the open. The sky is blue—that marvelous blue dome encircles us wholly. Buttercups sprinkled throughout the grass. The bright sun casts a thin yellow glow over all. Birds chant their heavenly songs. Clouds wondrously sail over our heads. Surely all is very beautiful. How many of us see it all and feel it? Go into the woods. Open your heart. The pines sigh and beckon to you. The lights are softened. There is an influx of joy and beauty. Theodosia Garrison has understood and felt and appreciated it, else she could never have written "The Green Inn."

Nor could Van Dyke have composed the poem containing the lines:

"These are the things I prize
And hold of dearest worth:
Light of the sapphire skies,
Peace of the silent hills,
Shelter of forests, comfort of grass,
Music of birds, murmur of little rills,
Shadow of clouds that swiftly pass,
And, after showers,
The smell of flowers
And of the good brown earth—
And best of all, along the way, friendship and mirth."

Madonna and Child—Rubens

It is worthy of note that an appreciation of the beautiful has followed rather than accompanied the greatest inspirations, but once having awakened that sense within us, we will never behold them again, without the deepest thrill. Our sense of beauty has been enhanced by the primary charm at the outset. Bright flowers, gaily plumaged birds, all colors and sounds attracted primitive man. Truly Beauty lies in the domain of perception, it is perceived in the ratio in which the mind is educated and developed, spiritually, morally and esthetically. The very meanest of man is said to perceive somewhat of Beauty and to be aware of color effects. The neglect of the esthetic—the failure to cultivate taste is a great fault.

Things ugly awaken in most of us a sense of amusement, a mockery, and can only be touched upon as the opposite of things of Beauty. But we must not fail to keep in mind, "that Beauty is in the eyes of the beholder." As Crousaz held, "Beauty is not known by *us* as an *absolute,* but that the word expresses the relation in which the objects *we* call beautiful stand to *our* intellect and to our feelings." The characteristics of Beauty are varied.

There are Beauties so sublime, so striking that all minds recognize them as such—and again a higher order which requires more penetration to discern, more delicacy to feel.

Albrecht Dürer says, "Men deliberate and hold numberless different opinions about Beauty, and they seek after it in many different ways. I certainly know not what the ultimate measure of true Beauty is . . . but we must find perfect *form* and *Beauty* in the *sum* of all." More important are his words, "Depart not from Nature, neither imagine of thyself to invent ought better—for art standeth firmly fixed in Nature and who so can thence rend her forth, he only possesseth her." This is true, for we find in Her a Beauty so far surpassing our under-

Ville D'Avay Morning—Corot

standing that not one of us can fully bring it into our works.

The deep-thinking men of all ages have been touched by and expressed their views on this subject.

Plotinus says, "Beauty is the word of reason of the Universe dimly shadowed forth by symbols in matter."

Bellard, the Italian essayist, writes (and you will find his opinion quite different from that of Albrecht Dürer), "Nature is *inferior* to art. The higher artist does not paint man as he *is,* but as he ought to be. He advances are above Nature itself."

Van Alphen of Holland (1746-1803) states, "We can call all that pleases our senses outward and inward, beautiful."

Heine says (1799-1856), "Beauty has no quality in things themselves. It exists merely in the mind which contemplates them, and each mind perceives a different Beauty."

And further, a wise American has said, "I am doubtful of the possibility of determining the universal and real essence of Beauty."

Another theory which lies very near the lowest rung of the ladder, and one which is held by many in our time is, that Beauty is that which *pleases us.* The discussion of Beauty leads necessarily to that of Art, Art being primarily the result of the perception and appreciation of the beautiful.

Art is the original universal language of mankind. In the early life of the ordinary man or woman, a life crowded with diverse interests and perhaps increasing demands, a few moments of the time are accorded to an interest in Art.

As a layman they remain frankly, and for some, happily on the outside, they feel none the less that art has an interest even for them. They enjoy beautiful things, books, plays, a beautiful building, attractive rooms, statues, pictures and generally have a full appreciation of music. But is this enjoyment awakened through the higher sense of appreciation? No. We are most of us so apt to use our books, our plays, our paintings, Nature herself, as a temporary escape, a momentary refuge from the cares of life. Not careful in our selection for the value of education and culture we ought to receive, but rather as material possessions to be classed with fashionable clothes, a fine house, automobiles and steam yachts. Culture (unfortunately) to many people is a kind of ornamental furniture, maintained to impress visitors. Of course *we* do not believe this, but *we* do know people who do. "While the true end of Culture and education is the building up of personality, the making of human power and its fruit is wisdom."

Mastering the subject of Art and its objective points requires the work of a life time. But there is a place for the "outsider" in art. A strong meaning of art to the ordinary man, indicating methods of approach, and tracing the way to appreciation. For art is not remote from common life after all, as we shall see in rambling through its field.

It is important that we point out that art is not merely a pleasant past time, but that it contributes to the highest and most earnest purposes of life. The possibilities of art lie within the scope of any man, no matter what his calling, given the right conditions, and I would impress the fact upon you that the measure in which a work *is art* is established by the worth, intensity and scope of its maker's power to set forth his telling in sympathetic and harmonious forms, no matter what medium he employs to convey his ideas to us. The emotions represented in Primitive Art are narrow and crude. Its forms are poor and coarse, but its essentials, motives, means and aims are at one with the art at all times. There is no people without art.

Its very development was accomplished under the law of natural selection, and if we study more closely we find three

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Madonna and Child—Raphael

THE WENTWORTH-GARDNER HOUSE

Printed by Courtesy of the Metropolitan Museum of Art

THE policy adopted by the Metropolitan Museum of acquiring fine examples of American decorative and industrial arts of the colonial and early federal periods is strikingly exemplified in the purchase during the past year of the Wentworth-Gardner house at Portsmouth, New Hampshire, well known to the public as one of Wallace Nutting's chain of colonial houses which has been open to visitors for some years past. While the Museum is entirely in sympathy with the prejudice against the demolition of historic landmarks, the circumstances of this purchase can not but justify its consummation. Had the Museum not purchased the building, it would have passed into the hands of a private owner who planned to remove the building in toto and reestablish it as a dwelling. It is obviously preferable that it should be in the possession of a public institution where all of the fine interior woodwork may be installed in its original arrangement, and where the skill of the eighteenth-century craftsmen may serve as a joy and inspiration for generations to come.

In the third quarter of that century, Mark Hunking Wentworth (1709-1785), a man of wealth and one of the most prosperous merchants of New England, built in Portsmouth two houses, one for each of his grown sons. The first, located on the water front and finished about 1761 for the younger son Thomas (Harvard, 1758; M.A. 1761), is the one which the Museum has just acquired. The second was completed in 1767 in time to receive the elder son, John, upon his return from England bearing his commission as Royal Governor of the Province of New Hampshire. In comparing the two houses, it would appear that upon the first had been lavished a care and an elaboration which, by making too great a demand upon either the time of the builders or the pocketbook of the owner, led to a very much simpler form of decorative treatment in the second house.

Thomas Wentworth occupied the house for a period of only eight years until his death in 1768. The property then came into the possession of a Colonel Gardner locally prominent during the Revolution, and after his death in 1834, the house passed into the hands of a series of owners until its reclamation by Mr. Nutting.

The rectangular plan of the house, similar in the two main floors, follows the usual two-chimney type and is divided symmetrically by the hallway running through from front to rear, whence open the doors of the four rooms on each floor. The house faces the water and in its original estate a large garden was laid out at the back.

The wood exterior frankly meets the requirements of the simple plan. The symmetrical fenestration and the ample doorway, the simulated rustication of the front elevation, and the quoins are all characteristic in their handling and present no unusual features. The cornice with its block modillions is well proportioned in its size and members to the height and general scale of the building.

It is, however, in the interior that the chief interest centers. The front door opens directly into the entrance hall-way, which is marked off from the stair hall by an elliptical arch spanning its width and springing from a pier group of three fluted Doric pilasters. A wainscot thirty-eight inches high runs

THE METROPOLITAN MUSEUM OF ART has again placed the American public in its debt by acquiring for us the Wentworth-Gardner House at Portsmouth, N. H., since by so doing it not only preserves it for us but fosters and gives impetus to all American Arts and Artcrafts.

around this entrance hall as well as the stair hall, where it follows the easy rise of the stairs to the second floor. This dado with its low baseboard and rather heavy cap molding is divided into two series of nicely proportioned panels, a lower approximately two feet square, an upper of equal width but only five inches high. These panels, as indeed all of those in the house, are beveled, set within moldings, and composed of single pieces of pine. The great panel along the first flight of the stairs is of a single piece of wood. The architrave of the door frames takes the familiar form of the five-mitered corner with the applied rosette, and is carved on some of its moldings. The cap is formed by a denticulated cornice returning against the wall. The inside frame of the front door is similar in design without the overdoor cornice, but is broader to enframe the five-light transom and the fifteen-paneled door-leaf. The ceiling cornice in the downstairs hall has dentil and egg and art moldings below the carved modillions and above are the usual cyma recta and fascia. This cornice is carried in all its members above the archway, thus marking strongly the square entrance hall from the rear or staircase hall.

The stairway has many points of interest. The newel post is made up of turned base and a cap upon which rests the termination of the hand-rail, while the shaft between is formed of five pieces, a central spirally turned spindle and four carved ribs. The spindles of the rail are of three types. three to the tread, and take in succession the form of a thin Doric colonnette, a spirally turned column, and a graceful gourd-shaped baluster. The hand-rail is heavy and broad.

The newels of the landing and the upper floor are alike, the four faces of each carrying out in simplified form the Doric theme of the archway piers below. The balustrade around the stair-well is of unusual height and adopts the somewhat intricate shape of the opening whose vertical faces are finished with beveled panels set in moldings which follow the curves of the corners. A particularly interesting detail is the paneled soffit of the second flight of the stairs—a large elliptical panel, beveled and surrounded by successive moldings which form subsidiary panels, filled at the corners by rosettes carved from the wood and applied.

The stair landing has received much care in its treatment. The transition to the Ionic pilasters of the second-floor hall is made on this landing by the employment of pedestals below the bases of the pilasters. The round-arched window is set in splayed and paneled jambs surmounted by a keystone carved with a woman's head (legend says that of the queen of the period) and flanked by narrow strips of carving set between the window frame and the pilasters.

The upper hall is paneled from floor to ceiling. The wall is separated into corresponding bays on either side by fluted Ionic pilaster strips which carry the cornice and coved ceiling. The symmetrically placed doors to the rooms are flanked by pilasters and the space between the two doors on either side is divided into six panels. The remainder of the wall space is treated with panels conforming to the available space, and in the corners the Ionic pilasters are mitered against one another.

Just what explanation accounts for so elaborate a treatment in this upper hall is a mystery, and it would seem as though certain domestic uses of this hall, as well as the front upstairs chambers, had disappeared in the interval between that day and this.

In the eight rooms of the first and second floors, the interest is concentrated upon the fireplace walls, which are paneled in wood from floor to ceiling. In all but two of these rooms the fireplace is flanked by Corinthian pilaster strips, supporting the cornice, and the remainder of the wall to right or left is occupied by simple paneling or doorways as the exigencies of the plan demand.

The south parlor has on the fireplace wall the treatment of fluted Corinthian pilasters supporting a full entablature with convex frieze, the cornice members being carried completely around the room; the lower part of the pilaster fluting is filled with reeding. The fireplace opening is framed by an architrave molding and surmounted by a broad frieze with applied carving and a mantel shelf with a row of dentils below. The carved decoration consists of garlands of the flowers, fruit, and leaves of the pomegranate and two small vertical panels of more formal decoration but similar scale. It is suggested that this mantel arrangement is a later addition, but the form of carving, obviously a simple craftsman's interpretation of an English prototype, is so similar to other carving in the house, and other carving in other houses of the period in Portsmouth, that it may well have been part of the original scheme. The fireplace and breast are flanked by a section of four panels on the left, and a narrow panel and door to the right. The room immediately behind this one has the two Corinthian pilasters raised on pedestals, and above them a cornice without architrave and with simple, flat, broad frieze. The chimney front is paneled with one large panel above and a narrower one below, while the frame of the fire opening is an architrave molding. Doors flank the chimney breast and the whole treatment is less elaborate than in the front parlor. This room overlooking the garden was probably another parlor or living room, rather than dining room, as its recent furnishing would suggest. The corner cupboard here was not part of the original installation.

The north room on the front of the house, connected with the kitchen by a narrow passage, would seem to have served as a dining room. Here the pilasters are again raised on pedestals, the cornice treatment is without architrave or elaborate frieze, the breast is treated with two unequally-sized panels, and the opening is framed with an architrave molding with five-mitered corners. Two doorways open into a closet and the passageway respectively. An additional elegance is given to the room by the leaf and tongue decoration carved upon the principal molding of the frames of the fireplace and doorways.

The kitchen is by no means the least interesting room in the house. The great fireplace, measuring six and a half feet across, is set in splayed recess and surmounted by a long shelf and a broad panel. The remainder of the walls is fitted with doors and necessary paneling. On the opposite

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GEORGE WASHINGTON—Portrait by Gilbert Stuart

From the private collection of Mr. James Speyer, New York

According to Mason's "Life of Stuart," there were three portraits of General Washington painted by Gilbert Stuart from life. One painted in 1795, of which this is a photograph, showing the right side of the face. Then the so-called "Lansdowne portrait," painted in 1796, and the picture in the Boston Athenæum, both showing the left side of the face. It is from the last-mentioned picture that the many well-known copies of "Stuart's Washington" are made.

Of the first picture, and its history prior to 1815, little is known generally. It is not known for whom it was painted, but there are five known replicas of it. According to an article in "The Curio" for September, 1887, the original had been in the possession of a Mr. Michael Little, of Greenwich Street, New York, from whom, in 1815, Mr. Samuel Betts purchased it when he bought the house in which it was hanging, together with the other contents of the building. The picture remained in the Betts family until 1912, when Messrs. Knoedler & Co. secured it from Miss Emily H. Betts, of Jamaica, L. I., a daughter of Mr. Samuel Betts. Messrs. Knoedler, in 1913, sold the painting to the present owner, Mr. James Speyer, of New York, and it now hangs in his Library, at 1058 Fifth Avenue.

The Garden of E. P. THOMAS, Esq.

Plainfield, N. J.

Photographed by John Wallace Gillies

Simple and artistic tho small, this garden is informally formal, if one may so nominate it, since it possesses the best qualities of both types — full use having been made of Nature's provision in the way of trees.

Here is perfect balance of plan and ornament without overcrowding. The tea-house beside the placid pool gives a sense of permanence felt in few gardens and fits well into the scheme.

And there is poetry here! Do you not imagine that just around the corner lurk Jessica and her famous lover? Who shall say that it was not in such a garden they made the age-old speeches beginning, "On such a night as this!" That is what gardens should be and inspire—poetry—and this one does.

NOTES OF THE BOOK WORLD

By CHARLES HENRY DORR

ENGLISH literature proved the feature of the sale of the second portion of the Herschel V. Jones library, which took place late in January at the Anderson Galleries, when new records were established, and high values achieved by the gems in this notable collection.

It was known that many of the rarities assembled by Mr. Jones, the Minneapolis publisher who made pilgrimages abroad in quest of literary prizes, would bring substantial figures in the auction mart, but no one could tell until the sale occurred just how high Milton's "Comus" would soar, or how much the same author's "Lycidas" would command.

The first edition of John Milton's celebrated "Comus," known among collectors as the "dedication copy," ornamented with the Bridgewater crest, achieved new flights in the final session of the second portion of the Jones library, when it brought the record price of $14,250 from George D. Smith after spirited bidding, which enlivened the sale.

This famous old mask by Milton has a history and created something of a furore when it was sold about a year ago at the Anderson Galleries for $9,200.

The work was formerly in the Bridgewater collection and was preserved intact from early in the seventeenth century until its purchase by Henry E. Huntington. At the Huntington sale of duplicates it was secured by George D. Smith, who disposed of the old play to Herschel V. Jones.

Now it has returned again to the possession of George D. Smith, who was obliged to pay a marked advance in price for this coveted trophy of early English literature.

The "Comus" was dedicated to the Earl of Bridgewater, the young Lord Brackly, who took the part of the "Elder Brother," when it was first acted before his father on Michaelmas night, 1634. The title page of this rare work reads:

> "A Maske Presented at Ludlow Castle, 1634, on Michaelmas Night, before the Right Honorable John Earle of Bridgewater, Viscount Brackly, Lord President of Wales, and one of his Majesties most honorable Privie Counsell.
>
> "London, Printed for Humphrey Robinson at the signe of the Three Pidgeons, in St. Paul's Churchyard, 1637."

The "Comus" was rebound about 1800, when the Bridgewater crest was impressed upon its sides.

Another interesting Milton item was the rare first edition of the volume containing the author's "Lycidas," dated 1638. This copy of "Lycidas" was also acquired by George D. Smith for $4,400, the second highest figure of the sale. The first part of this collection of verses by various writers on the death of Edward King, who was drowned while crossing the Irish Sea in 1637, contains twenty-three poems in Latin and Greek; and the second part (which has a separate title) has thirteen English poems, the last of which is the prized "Lycidas," signed with the initials of Milton.

There was some rivalry for the possession of the rare first edition of poems by John Milton in the original binding, with London imprint, 1645. This copy was secured by the Rosenbach Company of Philadelphia for $1,050, who crossed lances with Mr. Smith in the bidding for a number of the gems of English literature. Several books of the hours written on vellum and illuminated with miniatures were included in the second division of the Jones collection of literary treasures.

A remarkable Francò-Spanish manuscript of the fifteenth century, written about 1450 in Paris (?), brought $2,850 from George D. Smith. The origin of Horae is comparatively recent, it is stated, although still very obscure. None earlier than the beginning of the fourteenth century are known. According to some authorities the books of the hours were introduced by the Benedictines.

Only one other copy of the gem, the Royal Book of Hours, by Verard, printer of the Court of France, during the reigns of Louis XII. and François I., 1503, is known.

This book containing one hundred and ten leaves in a fine state of preservation, with illuminated initials and miniatures, was secured by Mr. Smith for $1,000.

An illuminated manuscript of one hundred and seventy-two pages, with initials in red, blue and gold and ornamented with miniatures in brilliant colorings, a specimen of the seventeenth century, brought $1,000 from James F. Drake.

This work was executed by N. Jarry entirely on vellum, with each page ruled in gold. The arms of "Claremont" appear laid down on the inside cover.

A copy of an early English play, "A New Interlude Called Thersytes," by Jasper Heywood, and said to be founded on Homer, a first edition (1550-1560), was acquired by the Rosenbach Company of Philadelphia for $3,300. This early play was acted at Oxford University and for years it was unknown to collectors. Only two other copies of this early dramatic work are known to exist. It is the scarcity of these early works, often invested with historic interest, which sends the prices upwards.

For the poems of John Keats, a presentation copy of the rare first edition, London (1817), the Rosenbach Company paid $2,400. The volume was presented by Keats to Charles Wells, and one of the sonnets is inscribed: "To a friend who sent me some roses." On the title page is the inscription: "From J. K. to his young friend Wells."

"The Imitation of Christ," by Thomas à Kempis, Augsburg (1470), one of the most famous books in the world, was purchased by George D. Smith for $3,450. The copy from the first printer of Augsburg is in perfect condition.

A work of great rarity, "The Historie of the Two Valiant Knights," by George Peele, the first edition with London imprint, 1599, was acquired by the Rosenbach Company for $1,420. This work is known as the Heber-Huth copy, with book-plate of the latter. Another George Peele item, "The

Battell of Aleazar," a first edition printed in London, 1594, the Bridgewater copy with book-plate, brought $1,100 from W. M. Hill of Chicago.

One of the gems of the second portion of the Jones library was the great Bruges Boccaccio manuscript on vellum and with illumination (Bruges, 1462), purchased by George D. Smith for $4,000. The first page of this work contains a large miniature showing the translator presenting his book to a noble, possibly the Duke of Burgundy, for whom the manuscript was made. There is a landscape scene with portrayals of Adam and Eve, and numerous and large initials appear throughout; the larger with the arms of Jehan de Croy, Seigneur de Chimay. It is said that about fourteen years later after the completion of this manuscript there was printed at Bruges the first printed edition of this book on type founded on the same script. The legend on the scroll of this script is "Souviengne vous." It is still one of the mottoes of the Croy family.

"Fanshawe," a tale by Nathaniel Hawthorne and the rare first edition of the author's first book, brought $660 from F. W. Morris. This work was published in Boston, 1828. The two divisions of the Jones library dispersed have already netted a total of more than a quarter of a million dollars, or to be exact, $255,708.35.

The high prices realized for the gems of English literature emphasizes the fact that these works are a profitable investment for the collector.

THE J. C. YOUNG LIBRARY

The inscribed books and original manuscripts in part two of the collection formed by the late James Carleton Young were dispersed early last month at the Anderson Galleries and yielded a total of $4,822.25.

Interest centered in the original manuscripts of Paul Verlaine and Eugene Field, which commanded good figures. Verlaine's famous work "Elegies," with the signature of the author, was acquired by James F. Drake for $265.

The original manuscript of four poems in "Amour," by Verlaine, brought $260, and a collection of sonnets and ballads by the author realized $225.

Eugene Field's original manuscript of "Felice and Petit Poulain," with the author's book-plate, was secured by Gabriel Wells for $180.

THE F. R. HALSEY LIBRARY

The feature of the sale of the library formed by the late Frederic R. Halsey, which took place at Anderson's late last month, was the famous first edition of Edgar Allan Poe's "Tammerlane, and Other Poems," with Boston imprint (1827), a rare souvenir of the author of "Annabel Lee."

"Tamerlane" was acquired by Gabriel Wells for the high figure of $11,600, the top price of the Halsey sale, which included many rarities of literature by American and English authors.

It is significant that a first edition of an American author brought the highest price at the dispersal of the Halsey library. Only four copies of this work are known to experts: one in the British Museum, another in a Philadelphia library, one in the Huntington collection, and the Halsey copy, now in the possession of Gabriel Wells.

One of the gems of the sale was the copy of Verard's "Romaunt de la Rose" on vellum, by De Lorris and Meung (1496), embellished with miniatures of the fifteenth century, which was acquired by James F. Drake for $4,500. An illuminated manuscript of this romance of a later period (1530) was sold at Sotheby's not long ago for more than $10,000. According to reports from abroad this manuscript was destined for America.

A rare French manuscript, "Prières de la Messe," of the late seventeenth century, by Rousselet of Rennes, with two full-page miniatures of Christ and initial letters in colors on burnished gold ground, brought $1,450 from George D. Smith. The scarce Theodor De Bry's "America" in French, with "Adam and Eve" plate (1590), was secured by the same buyer for $2,300.

"The Vicar of Wakefield," by Oliver Goldsmith, a first edition and said to be the only known presentation copy of this work, Salisbury (1766), with inscription from the author, was purchased by Gabriel Wells for $2,350.

A collected set of first editions of "Mark Twain" yielded $2,100, and at this figure the Clemens items are doubtless a good investment, for they were secured by George D. Smith.

At the closing session of the sale the Jean Grolier copy of "Arcadia," by Jacopo Sannazaro (1534) brought $3,350 from the Rosenbach Company of Philadelphia.

As an illustration in the advance in values it may be noted that this work was purchased by Quaritch in 1883 for $625. It is a fine copy with the four Aldine anchor devices.

The Halsey library netted a grand total for the five sessions of $158,749.50, thus taking rank with the notable literary sales of the present season.

GIFTS OF RARE MANUSCRIPTS

Of interest to bibliophiles is the announcement of the gifts of two rare manuscripts by Henry Yates Thompson of Trinity College, England, to the British Museum and the Fitzwilliam Museum. Mr. Thompson, who is widely known as a connoisseur, has presented to the British Museum the remarkable illuminated manuscript known as the Psalter of the St. Omer family, which ranks as one of the finest specimens of English art of the fourteenth century.

The group to which the manuscript belongs is of great historic interest. The earliest of these works is the De Lyle Psalter bound with another fragment in the Arundel manuscript, which is in the British Museum.

The other gift made by Mr. Thompson is the noted work of art known as the Metz Pontifical, produced for Raynaud de Bar, Bishop of Metz, and described by connoisseurs as the most famous French liturgical manuscript in the world.

Aside from the furnishings, correct and beautiful as they are, the architectural features of this bedroom claim first attention. Note the gracefully arched inset of the fireplace, the mantel itself, the mirror-paned door, the nice placement of the lighting fixtures as well as the pilasters which, framing fireplace and doors, break the wall faces, support the heavy molding and give dignity to the whole room.

In this glimpse of the breakfast room, it is difficult to decide whether one is most impressed by the cleverness that has used square wooden parquetry in juxtaposition with a marble floor, the charming combination of wood and iron furniture, or the beautifully pointed wall decorations. Whatever the decision, they form an artistic and thoroughly satisfying scheme worthy of study

TAYLOR & LEVI
Architects

MISS SWIFT
Decorator

The New York Home of MR. BERNARD POLLAK

Simplicity in furnishing, there are no decorations other than the medallions, exact appreciation of light, natural and artificial, and utility form the chief considerations given this room, the office. As will be seen, it is in excellent taste and perfectly equipped for expediting work, the table and chairs being good-looking, roomy and comfortable.

The Garden of MR. SAMUEL UNTERMYER

Yonkers, N. Y.

Photographs by John Wallace Gillies

Splendid columns — long vistas — formal plantings that border the edges of pools whose slow-moving waters are broken at intervals by low splashing fountains—reminiscent of the water gardens of Persia—are all found here in splendid completeness of detail. Yet Nature has not been robbed of a single contribution and as a result she has paid a heavy interest to the beauty of the whole.

As interesting in its way as the Temple of Love at Versailles, the Colonnade seen here across the long pool is as artistic a picture as one could hope for. Silhouetted against the greenery, the marbles take on an alabaster quality that gives the scene a kind of a dramatic point.

Seen closer, the Colonnade, with its background of distant hills, is reminiscent of those fabled isles of Greece where goddesses reigned in voluptuous enjoyment of life. In some such temple Iphigenia found Orestes and lived forever happy. And tho the day of fables is past, happy are we that beauty is kept alive.

EXHIBITIONS IN THE NEW YORK GALLERIES

By PEYTON BOSWELL

IMAGINE a National Academy exhibition rigorously culled to one-tenth of its proportions and brought down to its essentials, revealing only the finest and most representative in contemporary American art! Fundamentally, that is what the Macbeth Gallery's annual exhibition of "Thirty Paintings by Thirty Artists" really is. The only variation is that the display always has an example by Inness and one or two by others of his generation. The "jury of selection" is composed of the three members of the firm—Messrs. Macbeth, Miller and McIntyre—and their judgment is based on years of experience in selecting pictures that will appeal to the collecting instinct of Americans.

The place of honor in the present exhibition, which will last throughout March, is held by Inness' "Golden Sunset—Medfield," a rich and deeply glowing example of that transition period when the great American's art was passing from the positive colors of the 70's, as shown in his Italian subjects, to the synthetic subtleties of the late 80's and early 90's, as revealed in his Montclair pictures. It was painted in 1881, and this is the first time it has been exhibited after having remained continuously in the possession of its original owner. It is a pastoral scene, shown a farmer driving his cows over a bridge, beyond which a small stream widens into a lake. Inness used his best talent in planning this picture's composition, and his most pleasing color-sense in imparting the deep and luminous glow of evening.

There are two other pictures by great Americans of the past—"The Daughter of the Concierge," a cool harmony by Whistler, through which bursts the warm and abundant vitality of a comely young girl, and "Marine—Moonlight," one of A. P. Ryder's dreamy and spectral glimpses of a sailboat at sea.

Three pictures are from the Corcoran Gallery's 1919 exhibition by the group known as "The Ten": "The Red Kimono," by Joseph De Camp, a work with a fine sense of light, with a girl standing before a window; "Mother, Mercie and Mary," a genre subject by Edmund C. Tarbell, with a woman and two girls reading and sewing in a room, the lighting of which from a window is charmingly handled; and "Interior," a typical example by Thomas W. Dewing, with two young women before a fireplace.

"Afternoon Light," beautiful in its blending greens and yellows and faint reds, is an important 1913 picture by J. Francis Murphy; "The Open Fire," by Gari Melchers, has all the fine elements of a still life painted on a grandiose scale; "Little Boy Blue," by Frank W. Benson, is a charming conception showing a youngster toddling on a hillside in a field of wild flowers against a sky full of pinkish, fairyland clouds; and "Still Life" is one of Emil Carlsen's most delicate and refined pieces of color. "The Quiet Light of Evening" is probably the most satisfying work by Charles H. Davis that has been shown. It reveals a hilly section, whose deep green verdure is illumined by the light reflected by diaphanous clouds that are kissed by the sunken sun—a most difficult subject and therefore a triumph.

The other artists of the thirty are Louis Betts, Elliott Daingerfield, Louis P. Dessar, Charles Melville Dewey, Paul Dougherty, Ben Foster, F. C. Frieseke, Albert L. Groll, Childe Hassam, Charles W. Hawthorne, Robert Henri, Willard L. Metcalf, Kenneth Hays Miller, Ivan G. Olinsky, Chauncey F. Ryder, Gardner Symons, D. W. Tryon, J. Alden Weir and F. Ballard Williams.

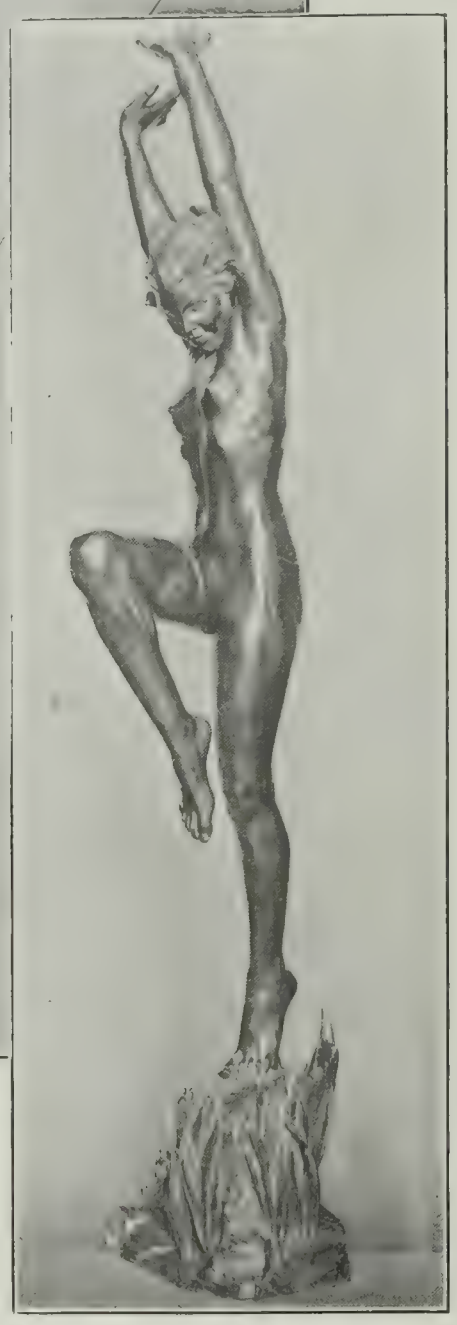
A combined exhibition of sculpture by Malvina Hoffman and paintings by Arthur Crisp is being held at Mrs. H. P. Whitney's Studio, 8 West Eighth street. It makes one of the most interesting displays yet seen in the studio, where many goods things have been revealed in the last four art seasons. Mrs. Whitney's studio has taken a high place among New York's galleries, where the best of contemporary art is to be seen.

Fifteen examples of Miss Hoffman's art are shown. Much attention is attracted by the remarkable portrait of Boris Anisfeld, which wins for the sculptor the same place as a portraitist that she had previously attained through "Russian Dancers" as an interpreter of movement. "Shivering Girl" is a most charming fountain figure, and "Mort Exquise," a symbolic subject with its kiss of youth speeding death, serves to confirm the sculptor's versatility.

Some vulgar person recently remarked that the world was "going batty over batiks," and now Mr. Crisp has shown how high an achievement in art a batik may be. One wall of Mrs. Whitney's studio is occupied by "Hospitality," a colorful Persian garden scene which the artist has done for the Hotel Dupont at Wilmington, Del. Besides this painting on silk there are seven other pictures by Mr. Crisp, including "October Days," a rich autumnal theme, and "Night," an impressive work whose subject is a great spacious garden with strings of lanterns, the whole appearing before the eye in cool bluish and purplish tones.

Closing the doors on a matter-of-fact world, the visitor to the exhibition of works of Odilon Redon at the Ehrich Galleries is confronted by a mysticism that carries him into a realm akin to that which sprang from the brain of Poe. The symbolic representations of the great Frenchman grip one with an unearthly spell. It is the originality of a master, conveying his visions with a directness and a sincerity that completely win the beholder. Somehow one is possessed by the awe of eternity and the fatefulness of mortal things by these visions. Redon himself wrote: "I have said nothing of which there is not the grand presentiment in the engraving of 'Melancholia,' by Albrecht Dürer." One cannot help thinking, while gazing at Redon's work, of the profound spell which "Melancholia" casts over the beholder.

This exhibition of etchings and lithographs is in a way a



Both figures Copyright by The Gorham Co.

"The Thread of Life" and "Joy of the Waters" by Harriet Whitney Frishmuth, shown in the exhibition of the "National Association of Women Painters and Sculptors" won for her much admiration and praise from the critics.

memorial to Redon in this country, for he died in 1916 at the age of seventy-six years. The works date from the early 80's, when he did the series of lithographs dedicated to Poe, showing the influence of the poet on the artist, down to the early years of the present century, to a series of portraits, including two of his brother artists, Vuillard and Bonnard.

Redon's mastery is reflected typically in "L'Aile," in which the mythological winged steed appears as the eternal symbol of art, arising solidly out of darkness into light. Vastly different in theme is "Le Jour," a technical achievement, simply contrasting bright daylight glimpsed through a window from a dark room, but in such a way that the beholder is poignantly conscious of a sudden feeling of joy at the vision. Altogether one hundred works are in the exhibition.

John Sloan is both illustrator and painter. He won fame and income as an illustrator, all the time cherishing his ideals as a painter. Because he was an illustrator, much sought after by publishers, he was able to keep those ideals and paint as he pleased, without regard to what anybody wanted to buy. At first his pictures were not popular. Exhibition after exhibition was held and not a picture was sold. But he kept to his ideals, and the last three years has seen recognition for his work among collectors. During March fourteen of his paintings are on exhibition at the Kraushaar Galleries.

The two best pictures are the two latest, "Wayside Inn" and "Hill, Main Street," both of them glimpses of Gloucester, Mass., where the artist teaches his summer class. In its quaintness and its fine treatment of sunlight, "Wayside Inn" is especially notable. One cannot help thinking of the beauty which ten years will add to it by softening its lines and blending its colors. An example of this mellowing process of time is seen in "Spring, Madison Square," which he painted thirteen years ago, also in the exhibition. "The Dust-Storm," also a Madison Square subject, dates back four years. "Moving Pictures, Five Cents" is an example of the painter's earlier predilection for sociological themes.

Those persons who have been watching the development of the art of Jerome Myers in the last few years with the feeling that the painter would one day fulfill the promise vouchsafed by his interesting and colorful glimpses of the streets of New York's alien quarters, were amply rewarded by the exhibition held at the Milch Galleries, which revealed a fullness and a finality of color never attained by him before. In the past Mr. Myers' canvases, no matter how much you admired them, carried a jarring note, not exactly strident, not exactly crude, but still leaving the beholder with the feeling that there was something unfinished, something missing. These new works present in many instances complete harmonies, and those art-lovers who had faith in Mr. Myers now feel justified.

An example of this change is "Childhood Charm," an oval work which simply presents here and there over the canvas heads and shoulders of children, grouped as suited the painter's fancy. It has two major qualities: one is its spontaniety, the other is its refinement of color, which would do credit to a master of the most exquisite period of eighteenth century French painting. Its prevailing colors are pale reds, yellow greens and tonal browns. Even in the pictures which suggest his earlier work, for instance "The Madonna Bearers," a visualization of an Italian procession as seen on New York's East Side, and "Recreation Park," presenting a row of "kiddies" at the water's edge, Mr. Myers has attained a harmony of colors that sings, even though its notes be high. Much credit is due this artist for the faithful pursuit of an ideal that has yielded such rich results.

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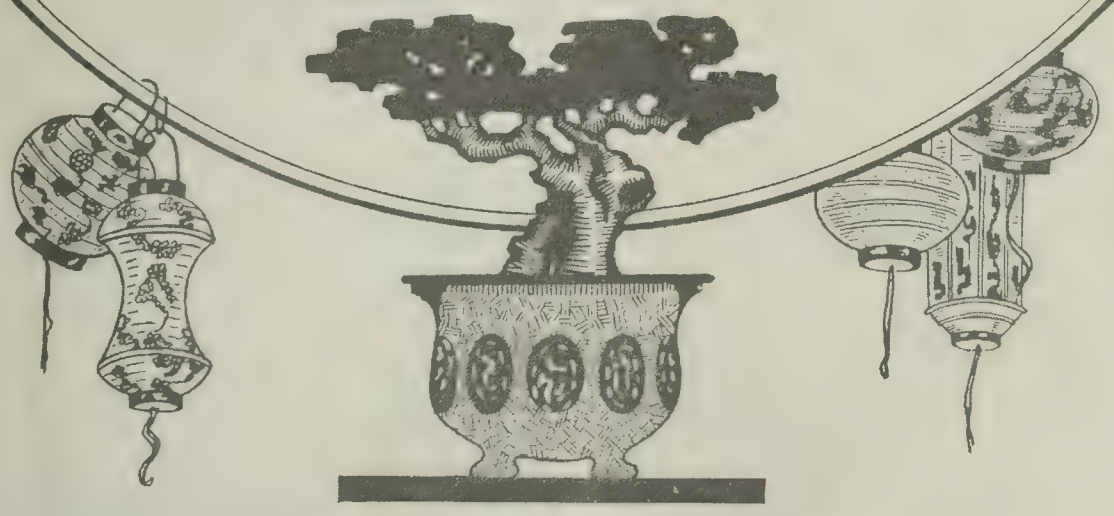


A novelty in art exhibitions is the display of vellum portrait drawings by J. S. Eland at the John Levy Galleries. This medium affords both crispness and beauty, to which is added Mr. Eland's power in portraiture and character interpretation in his masculine subjects, and his tenderness and expression when his sitters are women or children.

"Miss Parsons" has vivacity and beautiful color. "Miss Leonie Burrill" is an example of distinguished composition. The artist is probably at his best in depicting men, as is evidenced by the portraits of Cardinal Gibbons, Murray Young and Guy Bates Post, Jr.

If one has a love for technical achievement in art sometimes he can get as much pleasure out of a tiny little drawing or a print as he can out of a big picture. The Knoedler Galleries have afforded a treat to art-lovers by exhibiting a collection of seventy-nine lithographs by Whistler.

A delectable half hour can be spent with them. For instance, where can one find more charm and surety of handling than in "A Little Draped Figure—Leaning"; where more daintiness and delicate pencil work than in "Model Draping"; where a finer poem in line than "Nude Model Reclining," or where a more precious "artist's document" than "Study—Maud Seated," of which only ten trial proofs were before the artist erased the stone?

At the Knoedler Galleries also is being held an exhibition of works by the Boston colorist, Louis Kronberg, whose fame, like that of Degas, is founded on his portrayal of ballet girls. "Ballet Papillon" is brilliant. Among his other subjects "Repose," a nude, has beauty and fine color.

The mysticism of Ryder married to the color of Renoir has brought forth an interesting progeny in the exhibition of eighteen canvases by Kenneth Hays Miller at the Montross Gallery. Ryder proved the more prepotent parent, and it is mysticism that is the distinguishing feature of the group, while the Renoir color, with its sharply tingling combinations of greens and browns and carnations adds a flavor. The combination, of course, is disturbing—at first. Mr. Miller's pictures are like olives—they are not liked when first tasted, but are relished by and by.

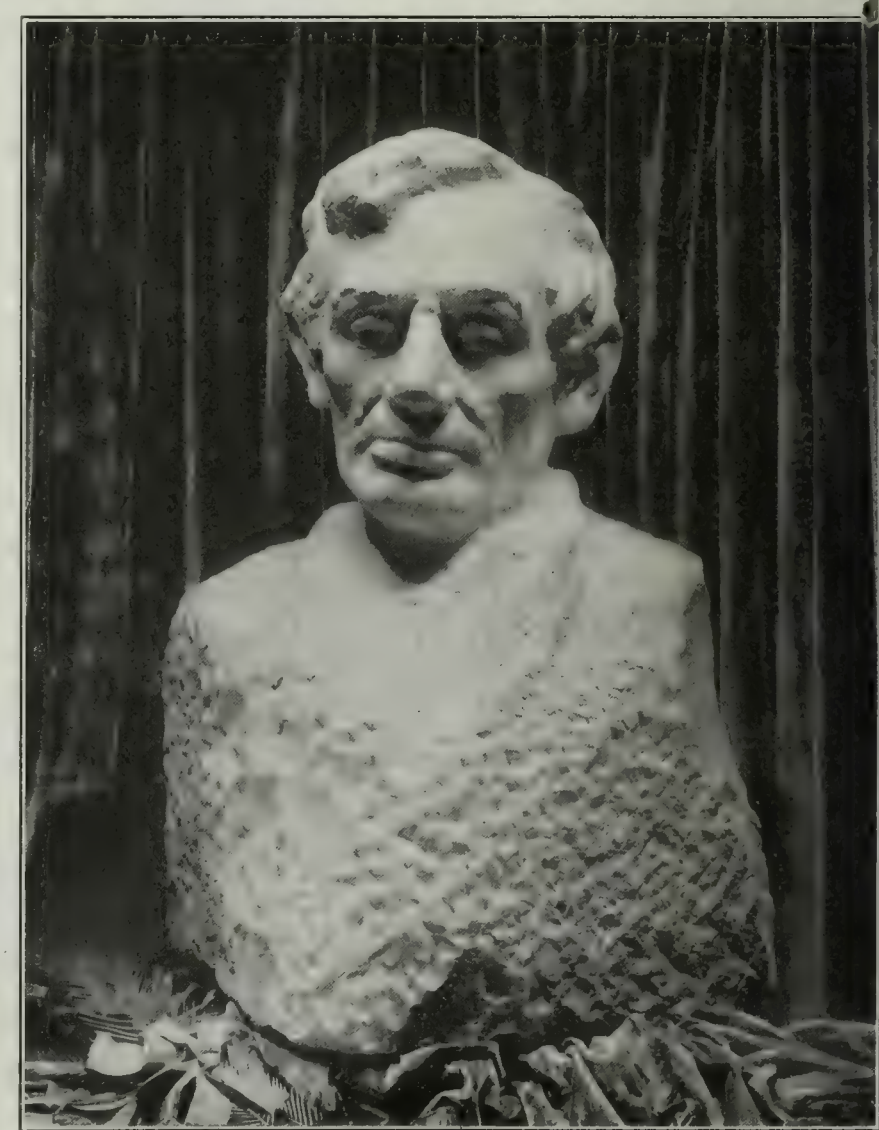
The Ryder-Renoir combination is seen in its completeness in the picture called "The Source." On a high plateau, rounded rocks, whose contours suggest living forms, arise from the greenish-brownish earth, while even the clouds, in complementary masses, help along the symbolism. The place of honor in the exhibition is given to "Meditation," presenting an aged woman, seated nude by a forlorn pool, surrounded by a waste, with dead and blasted trees, and over all a bleak and cheerless sky,—not exactly a work for my lady's boudoir. Mr. Miller when he places a human figure in his pictures usually takes so much liberty with it in order to get a desired effect that its abnormalities negative the artist's effort, but "The Bather" is an exception, for its beauty of line makes it a joy.

The Ehrich Galleries have added another chapter to their educational work in their latest exhibition of early American portraits. The subject naturally brings to mind the names of Stuart, West and Sully, but these painters were in reality the fruition of the earliest school of American art. In the present display are works by such artists as Joseph Badger, who lived from 1708 to 1765; Jeremiah Theus, who died in 1774; John Woolaston, who flourished in 1750; Ralph Earl, Jeremiah Paul and Edward Savage, as well as four examples of Copley. These men worked in the very dawn of American art, and there is a sentimental interest in their pictures which helps to make this exhibition a rare treat.

One is genuinely surprised at Jeremiah Paul's portrait of Mrs. Clarkson, an elderly woman whose gentle lineaments are traced with the minute faithfulness of Holbein. The artist attained a striking revelation of character, with a draughtsmanship so apt that it concealed his methods. Another surprise is the softness of color and grace, not unlike that of Gainsborough, revealed by Savage in his portrait of Colonel William Perkins. Both these portraits are works of art, as well as precious art documents. Historical interest surrounds Copley's small portrait of Elizabeth Page Stark, wife of General John Stark, of Revolutionary fame, and daughter of Caleb Page, a captain in the French and Indian War.

William Jean Beauley is probably doing more than any other painter to restore the popularity of water colors. Exhibitions of his work, held each year in New York, reveal to the public, not the limitations, but the possibilities of this

(*Continued on page* 285)



We are indebted to Gutzon Borglum for another magnificent head of Lincoln. Different from his others and done in Grecian marble, this heroic work was executed to order for Col. S. P. Colt

THE FAN

(*Continued from page 254*)

beneficent powers, and for that reason many pilgrimages are made to them. Tourists will remember the Cathedral of Mouza in Lombardy—in this edifice reposes one of these curious fans that is supposed to have a particularly gracious influence on marriages. So famous has it become in the region about Milan that the young people of the district never fail to do it reverence before entering on the conjugal state. It is interesting to note that the form of the fan has changed but little throughout the ages. The ivory fan can be traced as far back as 1000 B.C., while the feather fan, its precursor, belongs to the age of fable that precedes history. The oldest form is the circular and after that the rectangular. Assyrian and Egyptian sculpture prove conclusively that the flag and the crescent form were in use in that far away period. The flag form is especially noteworthy, as it was the inspiration of a decorative motif that has appeared in many countries all through the ages.

It is towards China and Japan that one's thoughts turn instinctively at the mention of fans. The folding fan probably originated in China, but at any rate it was quickly adopted in Japan. The Portuguese were the first to bring this novelty westward in the sixteenth century, where its introduction created a veritable sensation in court circles. Portugal lost no time in adopting the new form, and soon we see her fan-makers as well as those of Spain and Italy embellishing it with their exquisite art. In Italy indeed the art of fan-making and decoration reached its greatest height. The materials used for the leaves in the Italian variety were for the most part of vellum and mica.

The method called *découpé* was originated in Italy, and was seldom if ever improved upon by even the greatest *éventaillistes* of France.

"Gay France shall make the Fan her artists' care,
And with the costly trinket arm the fair."

It is to France that we must look for the fan in its most charming loveliness as interpreted by Chevalier, Josse, Hébert and Madame Vérité. Fan-making in these days of Louis Quinze developed into its special manner and reached the dignity of a distinctive art. Both men as well as women of this frivolous and gorgeous time cool themselves and punctuate their conversation with light taps of the fan.

The fans of the Louis Seize period preserved the same daintiness and beauty of the preceding reign. *Bergers* and *bergères* flit across them with all their lighthearted coquetry and grace. The golden age of the fan as a female ornament now passes and the luxurious toy of a Marie Antoinette or of a Princesse Lamballe is followed by *l'éventail revolutionnaire* with its pictures of Pagan gods and goddesses and the almost inevitable inscription "Liberte ou la Mort!" Under the Directoire and the Consulat the ladies of France carried fans of an astonishing lightness. The military fan of the Duchesse d'Abrantes and the Princesse Pauline follow the tiny *imperceptibles* of the *Merveilleuses*.

In looking at the fans that are manufactured to-day the future does not seem to hold for it such a reign of sumptuousness and power that it has enjoyed in the past. It rests with woman herself whether or not this graceful sceptre drift the way of other articles of abandoned coquetry.

The Wealth of Suggestion at the
New York Galleries

MANY a delightful room owes its inspiration to sources *seemingly* inconspicuous—its color-scheme to a bit of ancient pottery or an old and time-worn rug; while its keynote perhaps might well have been an unusual piece of Furniture.

¶ Here and there among the twelve New York Galleries are the very objects which give *character* to a room. Even the Furniture on view here which convention demands for the Dining Room and Chamber transcends the commonplace—though available in wide variety and at moderate cost.

¶ A stroll through these interesting Galleries will revive memories of those historic ages when the cabinetmaker took rank with the painter, the sculptor and the architect.

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McGibbon & Company
3 West 37th Street, New York

APPRECIATION

(*Continued from page 262*)

elements by the cooperation of which it originates—The Race, The Climate and The Period.

To attain a scientific knowledge of the art of civilized people we must investigate the nature and conditions of the Art of the Savage by following in the course of civilization, we see especially in architecture that certain forms of culture forbid certain forms of art and favor others, that through its assent, from the hut to the Cathedral, it coordinates with the development of life.

Utility has been a guiding element in all arts. The arts of use and decoration have an important message. There is no object fashioned by the hand of man so humble that it may not embody a true thought, a sincere delight to our spirit. There is not a design so simple, so delicate or so crude that it is not the overflow of some human mind and heart adequately touched and brought into expression.

The message of art is for all. Individually we may prefer Raphael to Rubens, Whistler in a greater measure than Sargent. We may read Stevenson with more pleasure than Kipling. Wagner may thrill us more deeply than Strauss. Each in his work of art has stirred us by his creation, awakened our appreciation through the enjoyment we have received by his message.

Art is a challenge, a reinforcement. Its *action* is to make us more conscious, its *effect* is to help us to a larger and justifiable appreciation of Beauty, and worth of Nature and Life. "It is a means to an end. Its end is personality." "We live," says Wadsworth, "by admiration, hope and love."

The man whose eyes see more in Nature, who has the power to portray her phenomenal forms of shape and color, so that we thrill with the joy of his expression, is truly an artist, and his highest function is to mediate between man and Nature. And all high Arts to a certain extent reflect the artist's personality, and in his finished production we behold the embodiment in form, sound and color of his thoughts and feelings.

To the way in which an artist uses his mediums for expression and to his methods in the actual handling of same is applied the term we so often hear used, technique. The general conception of his picture, its design, choice of motive, selection of detail, main scheme of composition, fall within the province of technique.

In the results reached by the art of painting, its achievements are accomplished through the mediums of oil or water color, pastel or glass, the original productions of the engravers' tools on copper, steel, glass or wood. The freedom of the composition allowed by light and shade, form and color combined, can at once and the same time aid him in representing and idealizing the subject with which he is dealing.

The origin of painting like all other prehistoric arts is lost in the haze of antiquity. The earliest paintings discovered are mural, done in tempera, figures, single or in groups, heads being the most difficult to reproduce, were dealt with in the easier sidewise position, the bodies usually front view or profile. The discovery of the laws of perspective and of light and shade by Apollodorus was undoubtedly the greatest even recorded in the history of painting.

(*Continued on page 278*)

The Permanent Roll of Honor

IN every business institution and in every factory, in every club and in every lodge, in every store and in every church, there should be some visible record of those who fought, of those who suffered, of those who died for humanity and freedom.

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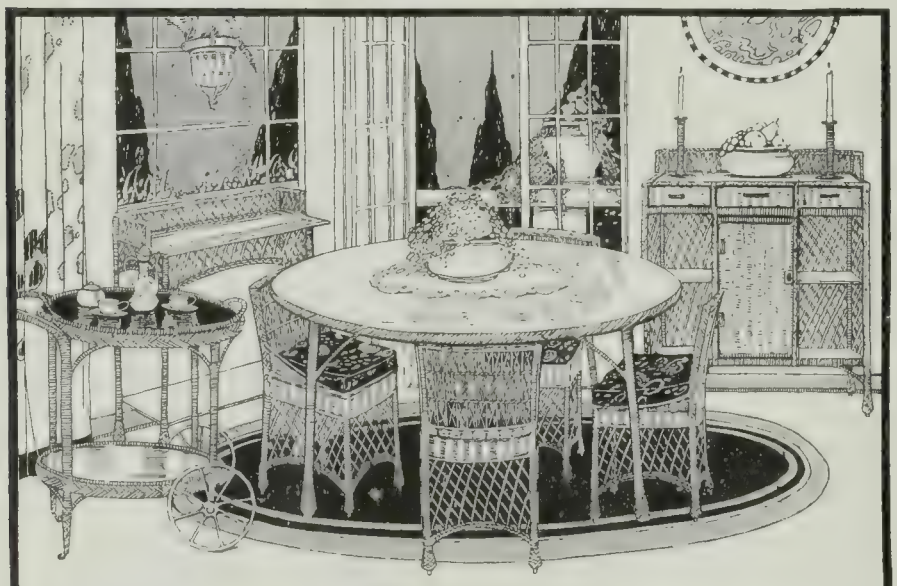

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APPRECIATION

(Continued from page 276)

To intellectually enjoy a painting you recognize at once the subject, note what the artist has represented, and unconsciously become interested in the picture portrayed; you are impressed by his power of execution, moved by the actual beauty and pleased by the color scheme. In fact satisfied, and this is the average man's viewpoint, but to see beyond the bare picture, to live with the artist and in the atmosphere he has created you must throw yourself into the attitude of full appreciation or you cannot respond to the appeal of a painting. Take for instance a landscape, unless you yourself have felt something of the charm of landscape in Nature there are elements which the painter may render more intensely and vividly than we perceive them, but to enjoy the painting we must be able to throw ourselves into the attitude of understanding, his sensitive decision of line, the might or delicacy of form, the splendor or subtlety of color which he has employed. The final meaning of a picture lies in the total harmony of color and form.

Color is felt—the crimson of the rose—the blue of the sky and the yellow of the field have left dyed impressions on our very souls; when we behold them we are thrilled, we cannot forget them.

There are certain effects of color which give pleasure—on the other hand, effects which jar almost as vividly as a false note in music. The more delicately and less pronounced we combine the colors, the more pleasing the effect. The value of colors change by virtue of their different stimulation of the senses. We have our widest relations with actual environment or quickest warning of approaching impressions through our visual contact with color, and we become most easily aware of objects through this agency. A person especially sensitive to the appeal of color finds himself at once in the open, as it were. There is revealed to him an inner principle on which his imagination can play. Color and form perceived in the things about him dominate his being and find expression in his life and work.

There is beauty of Form as well as that of Color. There can be no doubt in our minds that even prehistoric man showed an appreciation of form as portrayed by its use in ornament. From his earliest phase of art, from tracing rude figures in partial relief to the molding of vessels—all essential functions of ornament have emphasized this.

Symmetry of line helps us also to distinguish objects. The charm of line undoubtedly consists in the relation of its parts, one to the other, or of their position rhythmically combined as a whole which enables us to fix their boundaries.

In memory stand again in the Hall of the Academy of Florence. At the end of the long corridor towers a superb form. It is the figure of a youth. David the shepherd boy. He stands, head erect, calm and confident awaiting the Philistine. He fronts the oncoming of the foe. At a glance you have read the story. To what Michael Angelo shows you, you add what you know. Recognition, memory, knowledge, facts and ideas mingle with your instant emotion, and you turn with a feeling of gratitude for this inborn sense of selection and discrimination, which affords us the spirit of appreciation.

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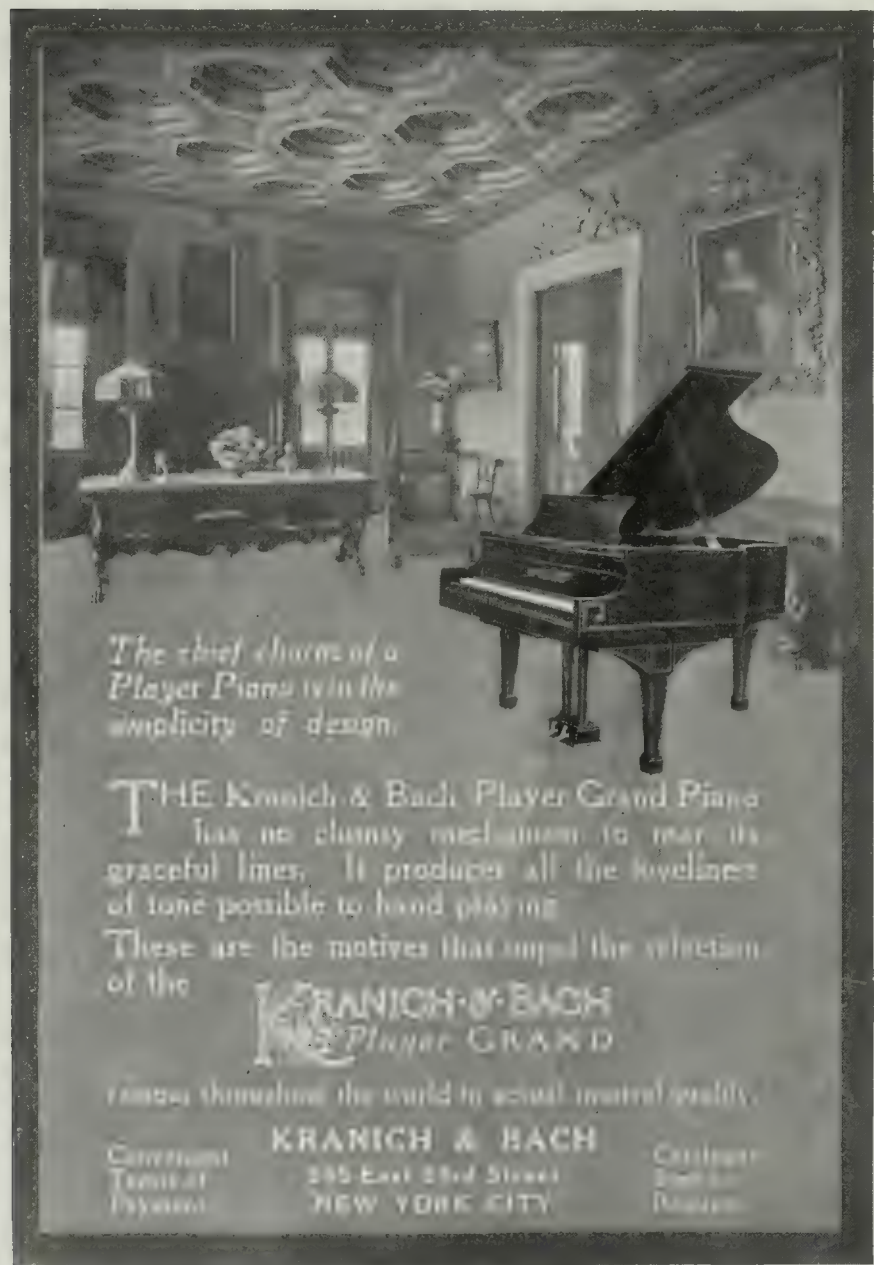

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THE WENTWORTH-GARDNER HOUSE

(*Continued from page* 264)

wall is the great dresser, where the proud housewife displayed her pewters and coppers—four long shelves above a counter fitted with drawers and cupboards. The simple cornice runs completely around the room and gives a most pleasing finish to the top of the dresser. In the back of the fireplace is the bread oven. A staircase from the room leads upward to the second and third floors.

The most important room on the second floor is the chamber above the south parlor. Here the paneled wall is enhanced by four Corinthian pilasters on low bases surmounted by the full entablature with architrave, cornice, and frieze. The fireplace opening and breast are trated with architrave moldings, with five-mitered corners and rosettes, the broad member of the molding appliqué with a square fret pattern of cut-out pine. The remainder of the wall is paneled simply at the left and at the right fitted with the doorway leading to the small lobby of the rear chamber.

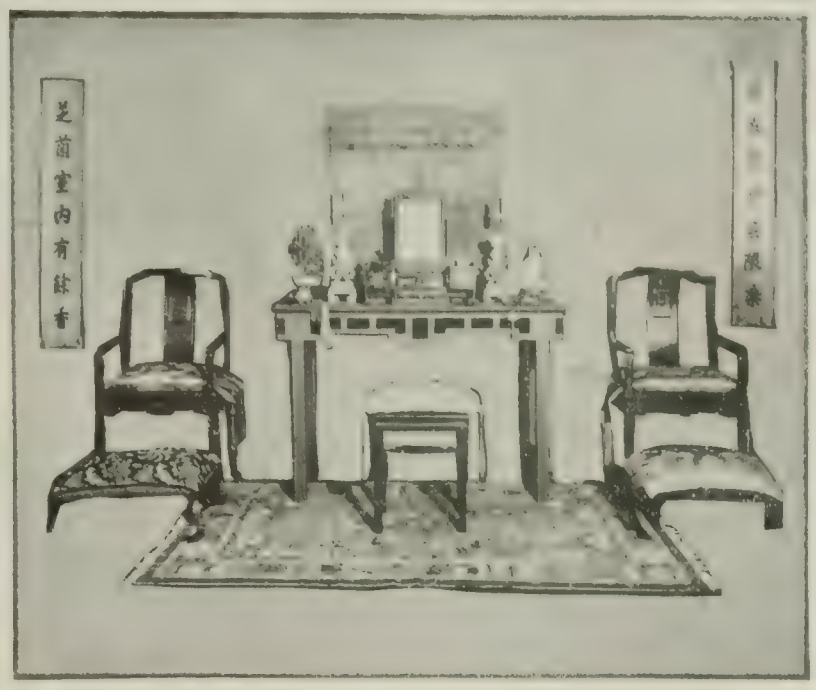
This latter room and the second-front chamber have a similar treatment with pilasters upon high bases, simple cornices, and paneled chimney-breasts. The kitchen chamber is very simply paneled without pilasters and with a fireplace set in a splayed recess. This paneling, charming in its simplicity and innocence of striving for effect, gains by contrast with the more elaborate room.

The whole house exemplifies in its plan and decorative treatment the restraint which was one of the fundamental characteristics of colonial New England building. Whatever the decoration may lack in imagination is gained in the consistency of scale and motif. At first glance the scale appears somewhat coarse and appropriate to a larger building, but its success lies in the robust and masculine quality which distinguishes it without any suggestion of the feminine attenuation which at a later period becomes the predominant feature of the better colonial building.

The carving in the house would seem to be the work either of a marine carver or a local craftsman who was familiar with the work of the marine carvers. The Corinthian capitals, though different in size, are similar in all the rooms and show little delicate detail; the garlands on the parlor mantel, the keystones on the arch in the hall, the rosettes, the stair carvings, and the pendent decorations at either side of the window on the landing are applied and show an elementary craftsmanship where, starting with a flat board, the effect is obtained by the use of the jig-saw and a few carving tools.

There is an amplitude in the architecture consistent with the life of its owner, whose ships from abroad came into his own docks at the water front nearby and whose antecedents and education made him proud of his English ancestry as well as his colonial forebears, a double pride which is reflected in the choice of English precedent for his architecture and the selection for his work of a local architect-builder whose popularity is conclusively witnessed in other fine houses of the time and place, a suggestion which is not without its significance in this present day of the glorification of important craftsmanship.

C. O. C.



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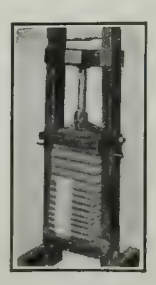

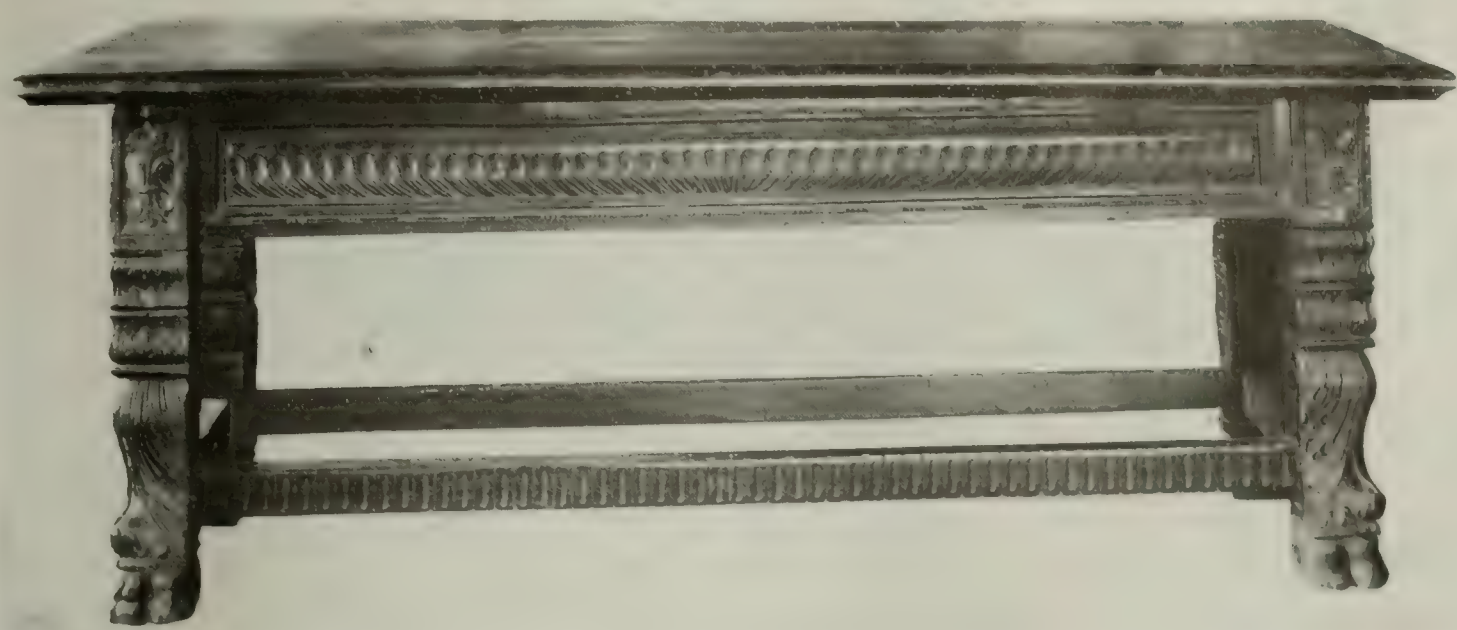

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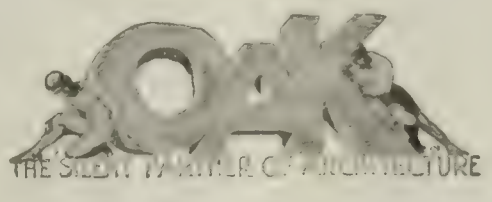

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THE ROMANTIC STORY OF WALL-PAPER

(*Continued from page* 260)

These rollers are made of maple, and the design is hand-cut upon the surface. The printing surfaces are then built up with felt and brass to give the necessary shading of color. In some of the more expensive wall-papers, as many as forty rollers have been used in making up a single pattern. And in the printing of wall-paper much more care must be exercised than in ordinary four-color-process printing, since the distribution of ink and pressure must be unvarying throughout "the run." If the ink distribution should not be perfect then different lengths of wall-paper would be of different shades, and a room when papered would produce a terrifying spectacle. It is easy to imagine with what anxiety "a run" of expensive wall-paper is watched while it is being completed.

As one views an artistically papered room noting design and color, it is good to hark back through the Ages to the original Chinese designer who laid the foundation for one of the world's greatest industries and be thankful for the Romance that has blended the spirit of the Orient with the strength of our own northern woods for our enjoyment and satisfaction.

EXHIBITIONS IN THE NEW YORK GALLERIES

(*Continued from page* 274)

medium both in its decorative and its illustrative aspects. The exhibition this year is held at the Reinhardt Galleries.

New York is the theme of the majority of these water colors, with a few landscapes and seashore subjects thrown in to show that the artist's versatility is not confined to the city. "The Little Shop" is a color arrangement showing that there is beauty outside an art gallery looking in, as well as merely inside. "Old New York" with its "brownstone front" has quaintness. "Roofs and Chimneys" is a solid piece of workmanship demonstrating that all of the city's "atmosphere" is not figurative. "Spuyten Duyvil" is a charming example of color, with deep blue of foreground verging into gray sky, relieved by red-roofed houses on the way. "Moonlight" has the joy of deep, pure color.

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CALENDAR of EXHIBITIONS

Arden Studios, 599 Fifth Avenue—Paintings by John G. Johansen, to March 17.

Ardsley Studios, 110 Columbia Heights—Works of art by Fantin-Latour and Albert Gleizes, Japanese prints, to March 31.

Babcock Galleries, 19 East 49th Street—Paintings by Expressionists, to March 14.

Bourgeois Galleries, 668 Fifth Avenue—Paintings and drawings by Jennings Tofel, to March 10.

Braus Galleries, 2123 Broadway—Garden paintings by Miss Anna Winegar, to March 11.

Cosmopolitan Club, 133 East 40th Street—Paintings by Maurice Fromkes, to March 15.

Daniel Galleries, 2 West 47th Street—Paintings by Ernest Lawson, to March 15.

Ehrich Galleries, 707 Fifth Avenue—Lithographs and etchings by Odilon Redon, to March 12. Early American portraits, to March 6.

Ferargil Galleries, 24 East 49th Street—Paintings by Charles Rosen, to March 31.

Folsom Galleries, 560 Fifth Avenue—Paintings by Daniel Garber, March 10 to 31.

Kingore Galleries, 24 East 46th Street—Paintings and sculpture by a group of artists, to March 15.

Knoedler Galleries, 556 Fifth Avenue—Portraits by Albert Sterner, paintings by Louis Kronberg and Whistler etchings.

Levy, John, 14 East 46th Street—Portrait drawings on vellum by John S. Eland, to March 15.

Macbeth Galleries, 450 Fifth Avenue—Thirty paintings by thirty American artists.

Milch Galleries, 108 West 57th Street—Paintings of the sea by William Ritschel, to March 15.

Montross Galleries, 550 Fifth Avenue—Paintings by Horatio Walker, March 11 to 29.

National Arts Club, 19 East 19th Street—Exhibition of war housing, to March 31.

Ralston Galleries, 567 Fifth Avenue—Paintings by Frank De Haven, March 3 to 15.

Reinhardt Galleries, 565 Fifth Avenue—Water colors by Wm. Jean Beauley, to March 8.

Satinover Galleries, 27 West 56th Street—Paintings by old masters and Art Objects.

Whitney Studios, 8 West 8th Street—Sculpture by Malvina Hoffman, and paintings by Arthur Crisp, to March 15.

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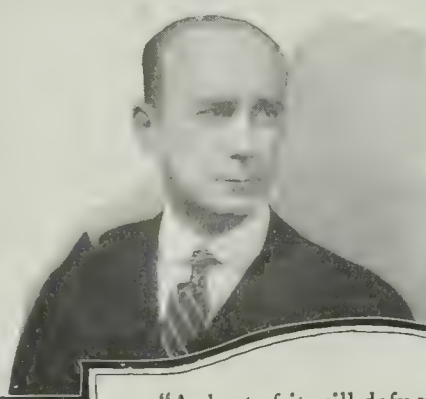

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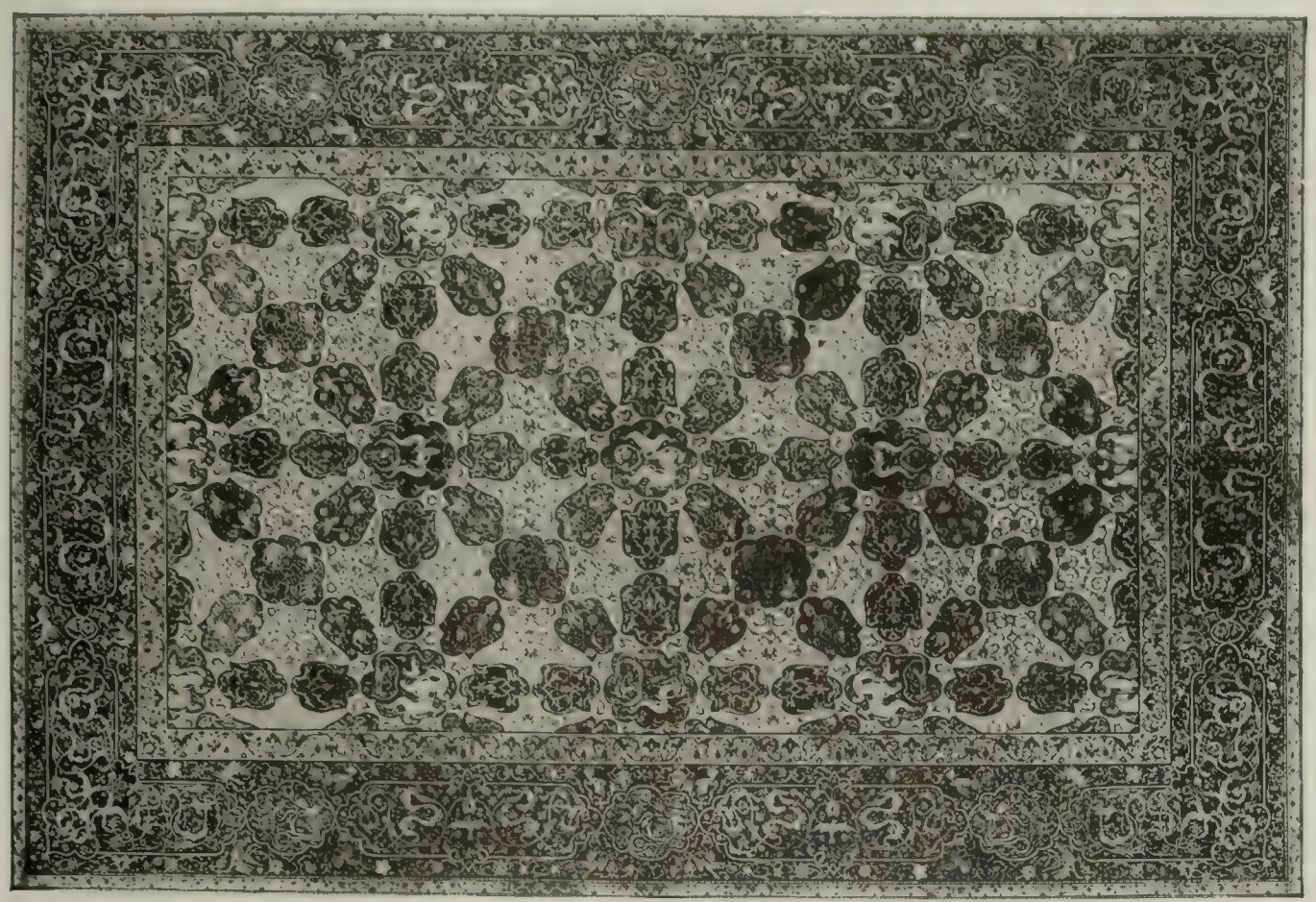

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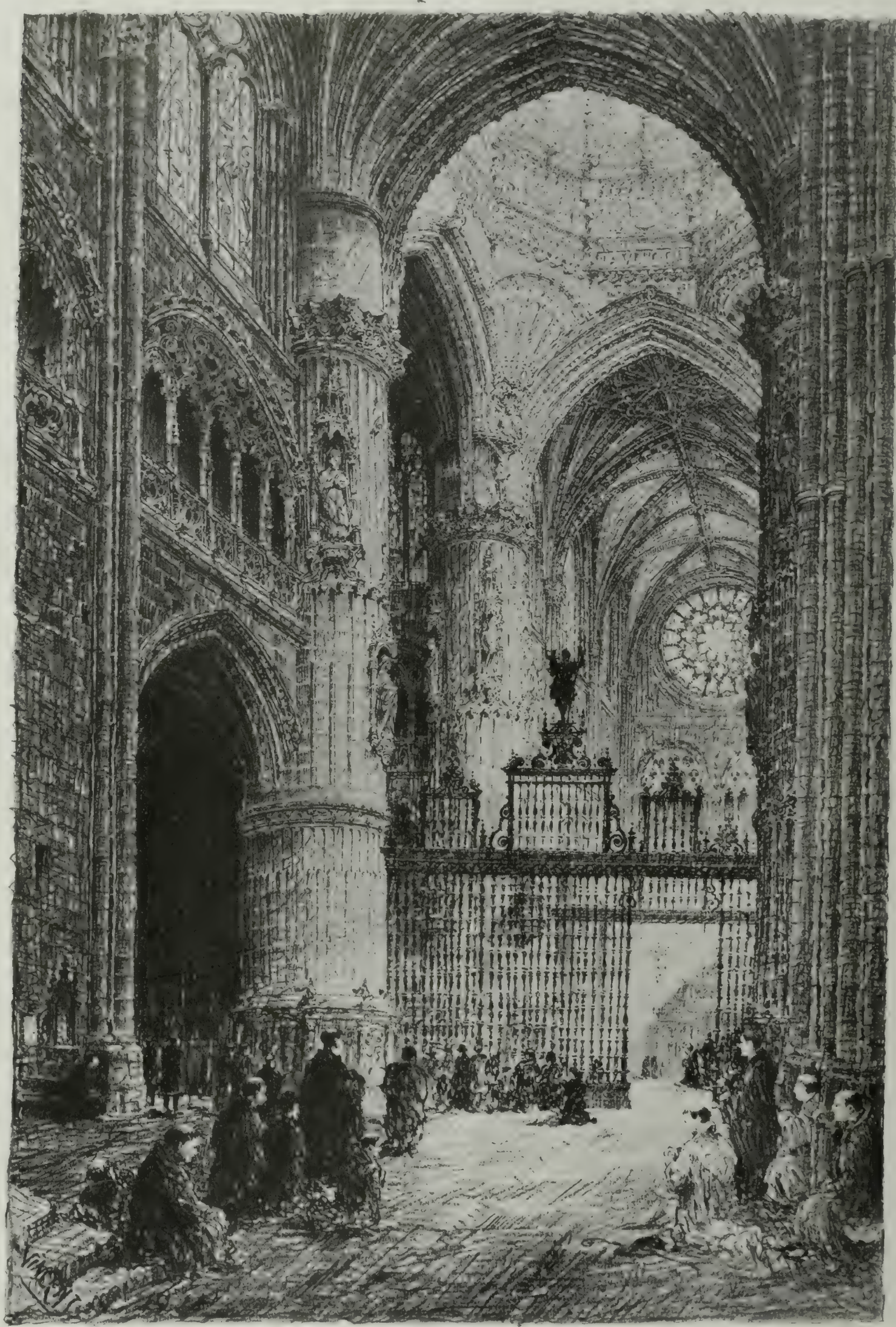

Burgos Cathedral, Spain
Original Drawing by John Vincent

ARTS & DECORATION

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Volume X APRIL, 1919 Number 6

America's Art Future Depends on Ourselves

An Appreciation of To-day

THOUGH I've grown up with three warming pans whose ages pass the century mark, I had never seen one at work until last winter in France. 'Twas after a thumping hard day's march and the pan had done its task so well that as I lay in comfort, laughing silently over the strangeness of it all, I suddenly came to the realization that we Americans do not half appreciate the things we possess either for their own value or the pleasure and comfort they might give us.

Many times during the year this thought has returned with ever growing conviction. Nor we do not sufficiently recognize the true worth of our own arts and artcrafts. Somehow it has come almost to be the rule to speak flippantly of any effort on the part of American artists or craftsmen. The same thing applies to our musicians and our writers. To this day Longfellow is given second place, almost never read by his own people. Poe's work is shivered over as the product of a drug fiend while the exquisite lyrics of Sidney Lanier are utterly unknown to the rank and file—yet in England all three are not only appreciated but widely known and enjoyed.

The Bush Terminal Building, New York, from 40th Street.

Unfortunately the list does not end with those who have passed. However conscientious and hard-working the artist, musician, singer or craftsman anywhere, he has a long, hard and thankless road to travel to success, for to put it boldly and inversely, success means fame with money, for the artist must eat and money means the capitalization of appreciation by the public.

Whence comes this lack of appreciation of American Arts and Crafts? One would be tempted to say flatly from ignorance if one did not continually hear cultured, traveled persons bewail the lack of this or that delightful thing in America.

One hears that the very last word has been said throughout the world on architecture. That in America there is only a slavish copying of old designs. Yet foreign architects of reputation come to visit us especially to study what they call the American styles of architecture and grow enthusiastic over what they affirm is a triumph — the method of treating sky-scraping buildings in such a manner as to cut off their height. This is done by including some half dozen of the lower floors in the base decorations and a number, depending on its height, within the roof architecture. This gives strength, breaks the long lines of windows and is beautify-

Photograph loaned by B. Altman & Co.

American Artistry is Entirely Responsible for this Magnificent Piano.

ing beside. It is purely American. Foreigners hail it as such and like it.

Compare the Woolworth Tower or the Bush Terminal Building illustrated here, with the best examples of Gothic extant. Structurally there is nothing comparable. They differ more from all the old forms than do any two of them with each other. Yet Gothic they are and of high order and very beautiful. They are in fact the first indications of what some day will take its rightful place in architecture as American Gothic.

And that is but one kind. There is that fascinating adaptation of the adobe house, the California bungalow. I make no brief for architecture further than to mention it as a reason for a sympathetic appreciation of American art by Americans. These cases are clear.

Some years ago at the crest of the futurist and cubist wave in painting—a sad wail was heard everywhere that so far as the United States was concerned everything had been said in painting. This was said in the face of the long list of our worthy artists who have found world fame! Many wise people affirm that at best there remains but to express art feeling in a decorative manner. I do not know if this is true or not but I am sure that if a story is good it can be told in many entertaining ways, always be interesting and often with a new and vital thrill. This vital thrill is the thing to look for, to inspire, to espouse, and all the while there have been and are artists following "their lamp" and reaching after their goal—unnoted by us whose privilege, whose duty it has been merely to show appreciation.

The same thing is true as to crafts. Few of us realize that superb textiles are fabricated in this country. Silks, damask, cut velours in colors that vie with the best in beauty and durability. It is true that many of these are made up after old designs, yet in this art trade there is a marked advantage to the modern artist for which full credit must be given. The manufacturers foster the spirit of design wherever they find it by buying all worthy designs offered, since worth while motifs can be found in nearly all of them and frequently a pattern of first value comes to hand. This practiced idealism always cheers me—because I know that like mercy—it blesses both. Certainly it is bound to win fame as it has already won financial success.

Carping critics anathematize American furniture and the unthinking ones also name names and fold their hands prayerfully before other gods.

Dear reader of my plaint, it is not that I do not admire or possess other furniture. I do. It is because of these possessions and some good home-made ones that I raise my voice in appreciation of a craft that receives our scant attention.

If we do not find it, the fault is ours. It is made. It is as good as any, for, by common deduction, we have recourse to the same forests as the rest of mankind, the same libraries on furniture construction, our machinery is the best in the world, and our native intelligence is, at least, as good as the average. Yes, it is here. Nor is it a forbidden art to us now more than in the days of Phyffe, whose designs are as charming, distinctive and as valuable to-day as those of any of the masters'.

In the matter of reproduction of antiques American craftsmen do remarkably fine work—and, as will be seen in the piano illustrated, their cabinet work is superb. This splendid piece is American-made throughout, and compares favorably with the best old ones.

It would seem as though our Art effort lies rather in the development of the practical side of the arts and that our art future might be in itself a means of a general furtherance of all the arts—crafts—and their kindred sciences. For example, while one cannot include the talking machine among the arts, it is not to be gainsaid that any one device in the world's history has in so short a time been the means of widely disseminating a knowledge of an art as has this instrument, which has carried to the remotest corners of the earth and developed a taste and an appreciation of music that could not have been hoped for in many generations through the old means.

This tidal wave of music appreciation covering the globe, emanating from us, has travelled faster by far than did the Renaissance through Europe.

Whatever lies before us in art matters just as certain as that the old order of world politics has fallen into the melting pot of the great war with the new ones still untried, though sure to endure in some worth while form, just that certain is it that the glory in art has not passed us by. The last word has not been said. If our architects repeat the tale in a new and compelling way, so can our painters and our artisans. And they will. But there must first be a renaissance of appreciation which can come only from a calm consideration of living art in all its phases.

INSPIRATION OF THE CRUCIFIXION

By A. M. GRAHAM

ON contemplation, our first impulse is to shudder, the subject is harsh and terrible, and again it as quickly awakens in us a human response, a bond of sympathy, a sort of happiness in sorrow, which, though it brings its pain, bears its message, and satisfies some longing of the heart, will make itself felt in spite of all theories of art and religion.

There is something about the subject as a whole which bids us lower our voices and move gently as in the house of prayer, there are depths of mystical communion, which hold our thoughts and reverence.

We find ourselves gazing spellbound before this pictured tragedy, gazing upon the distress of this Man, a distress so profound, so intense that it has set Him apart in the world to come, even as His personality had set Him marvelously apart in His own day, and so long as the power of imagination is left to play upon the mind of man, so long will the crucifixion stand out as a symbol of sacrifice.

The life of Christ began in the Bethlehem manger, and culminated on the Cross of Calvary.

We are told of the incidents which cluster about His infancy, His birth, the visits of the Shepherds and the Three Wise Men from the East, but of the life of the Christ Child, little has been given us upon which our imagination can play or lend us a means toward expression.

Our conclusion is that He grew like other boys, was brought up with simple wisdom, modesty, and kindness, which were exemplified by His acts in later life. He lived in humble poverty and obscurity as a Galilean peasant, working at the trade of a carpenter. About the age of thirty years He entered upon His great mission.

The first year of His ministry was the golden year, but this was followed by a period of flight, persecution, and months of concealment and peril, ending by a crisis of agony and a death of pain.

Near the place where He was crucified, there was a garden, and in the garden a new sepulchre hewn out of a rock. There they laid Jesus.

This is the brief history of His unique life. Alas! So great a man to go so soon.

His simple direct messages have become the guiding words of every home. In these He touched so tenderly upon the common things of life, yet with power enough to move the universal heart of man; endearing them to us forever.

"This doctrine so mighty, so divine, has gone out like a great star, leading the world, a bright star shining as humanity's guiding light, above all the troubled chaos, bloodshed and war."

Everyone probably has a different thought in regard to the appearance of Jesus, and when the idealist represented Him, he tried to portray as many of these different ideas as possible. We, however, know nothing except that He was a Jew and probably had all the characteristics of the Jewish race.

The pictures that have been commonly shown of Him in the history of the church are undoubtedly outgrowths of grossest caricatures, especially those which represent Him as emaciated, sad and suffering—the crucifixion excepted.

The life of Christ, however, until the very last, was not a sad life, although His torturous death so vividly pictured and constantly before us does leave us ever with this impression. We must think of Him, then, not as a man weighed down with sorrow, but rather as a good man with a life of joyousness and gladness and as happy as anyone could hope to be, who cherished that wonderous trust of God in his heart.

For a period of sixty years after the death of Christ, the idealizing tendency was at work, as it had been, by many, even before His crucifixion.

Suddenly the human Jesus of simple life, the tender comforting friend, merged into the King Eternal. All

The Crucifixion—Van Dyck—Flemish, 1627.

The Crucifixion—Rubens—Flemish, 1613.

relics of His life dropped into obscurity, and only the memories of His divine work were retained. They no longer even cared to indicate, to future ages, the location of His birth, His transfiguration, His crucifixion, or His grave.

In this tendency to reshape and misinterpret facts, His whole life was recast. Jesus came to be in the thoughts of the world, the suffering Messiah, and so the scenes of the sacrifice of their ideal dominated the Church and ruled the future trend of art.

Let us glance for a moment at a figure that in almost every stage of the world's civilization, since His coming, has stood foremost, reverenced and adored, and picture Him, through His earthly life, leading up to the fatal night, the sorrow of which nothing can ever surpass, and we wonder little that this has been a theme to move the pathos and spirit of the great masters.

The crucifixion, that symbol of sacrifice, was the interest of soul enlargement and expression, and though the most distressing subject a painter could select, was also the most important in Christian Art.

People were dependent at that time upon paintings, just as we are now upon books, and this means was employed to stimulate and awaken the public mind to an interest in this theme, for if the appeal is made to the elemental things in nature, it is a big step toward the readiness of mankind to respond to any work of art that deals with joys and sorrows, or to that which quickly appeals to the passions and emotions. Go back in imagination to the time when the first crude pictures of "Christ on the Cross" were made. The conditions were rough, cruel, brutal and art likewise took on this phase. Gradually struggling to interpret throughout the years with ceaseless patience, suiting itself to the cravings and emotions of the artist. When lo! Symbol gave way to Ideal, and the movement of art trended and expressed itself accordingly. This leads us to consider the different versions of the masters as wholly due to the teachings of their times.

The brief history of the early masters suffices to show that the church and its traditions were the first creative powers in art, its usual aim being to portray in the most graphic manner the various scenes influencing and surrounding the life of Christ. The earliest representations were of Mosaics in glass or marble, the designs made up of well-known Christian symbols. At the Council of Constantinople, held 692 A. D., it was decided that the lamb, formerly used as a symbol of Jesus, should give place to the human representative of Christ in Christian art, and from this time we may definitely date the pictures of the crucifixion, although there are a few which critics believe belong to the 5th century.

The artists first pictured Him as a youth, fully clothed, standing with open eyes and repose of feature, erect upon the cross, but shortly followed this with realistic treatment, showing Him with drooping head, contracted muscles and agonized face, characterized by Byzantine barbaric splendor. The figure hangs upon a jewelled cross, against a background of Mosaic or solid gold, assuming an elaboration equally proportionate with the elaboration of the Faith.

This school flourished until the thirteenth century. At this time the different Italian cities each aspired to produce a school of painting, which soon grew into renown.

The New Crucifixion—Jonas—French, 1919.

Giovanne Chimabue (1240) achieved a fame which entitled him to be called the "Father of Modern Painting." He perceived the ideal, but it was under the masterful hand of Giotto, his pupil, that his new theory was illustrated. Giotto so improved upon the theme of his master as to convey some expression of suffering, love and resignation in his pictures.

We pass over the many able artists who each in their style and theme stand for much that has been handed to us, and hasten to the golden epoch of Da Vinci, Raphael and Correggio, not omitting Albrecht Dürer of the German School, Velasquez of the Spanish, Rubens and Van Dyck of the Flemish, each in turn having given us wonderful examples.

The legendary portrait of Christ became, under the hands of these masters, a man of stately figure, slender, dignified in appearance, with a countenance inspiring veneration, and their stories are told in glittering reds, azures, greens and gold, with much light and mystic illumination.

They paint Him with dark and glossy hair, falling in curls about His shoulders, parted in the middle after the manner of the Nazarenes, with a forehead smooth and serene; the nose and mouth faultless, and usually with a beard of medium length; His eyes, large and bright and of varied color; thus creating a type which has passed almost into that of divinity, and has been continued by most painters since that period.

It is difficult to imagine the crucifixion or the body of Christ in such a placid form as they conceive Him. Never death so utter, never form so prostrate as manifested in these early paintings.

The accompanying illustrations have been chosen from among many as the most interesting interpretations because of their varied artistic expressions.

Perugino's crucifixion, in Florence, is one of the best of the earlier works on this subject that survives. It is distinctly characteristic of the painter, and one of the artist's greatest conceptions. This fresco represents the scene under three arches. In the central one is the crucifix with its solemn burden, standing forward in the picture, on top of the cross is a small inscription board bearing the Latin letters I. N. R. I., indicating the words of Pilate, and in the sky over all are the eclipsed sun and moon. At the foot of the cross kneels Mary Magdalene, gazing intently at the crucified Christ, her hands folded in the attitude of prayer. Her kneeling figure is so still and placid, her beautiful face, so full of intense sorrow and pity for the distress and suffering of the object of her devotion. In the left arch we find the figures of the Madonna standing with St. Bernard kneeling. He represents the mother as a dignified, stately woman, the years have touched her face but lightly, her tender nature overwhelmed with grief. In the right arch are the figures of St. John, standing, and St. Benedict, kneeling. There is no crowd, no wasting of grief, the spectators, five in number, are more artifically arranged rather than as the real mourners at such a tragic scene.

The figures are draped in garments with little elaboration of detail, and are painted in the deeper accentuated colors of the Umbrian School. Beyond is revealed a grand Umbrian landscape in Perugino's warm and transparent coloring, so clear and sunny. Its sweeping outline of the hills, the single delicate trees, the distant town at the foot of which runs a placid stream, and above the blue and

(*Continued on page* 330)

The Crucifixion—Perugino—Italian, 1493.

Glimpses of Beautiful Gardens from Far and Near

HAVE you ever observed how an opera audience settles itself comfortably when Mignon begins to sing "Knowest Thou That Land?"? It gets them, absolutely, for it is instinct with home-longing—that vivid memory of gardens full of blooming flowers, humming bees and carolling birds.

Her memory of her childhood home is of its gardens and flowers, and tho it is only a story, it carries convictions to every listening ear, for it is Nature's forms that the human memory retains longest. One remembers the shape of the big tree in the pasture at home long after the contour of the house itself fades, and the flower gardens of our lives outlive them all.

This is as it should be—and it is up to us to develop our gardens, whatever their size, so that every nook and cranny will be full of inspiration.

That we are awakening to a full realization of this, is evidenced by the charming glimpses of gardens pictured here, the most interesting of which is the small garden of Mr. Myron Hunt, of Pasadena, California. Incredible as it may seem, this garden, with the house, covers a plot less than 200 feet square. Needless to say, every inch has been accounted; but what is important for us to know is that Mr. Hunt choose and bought the land because of the splendid old cypress trees, seen here, and expressly to use them as a background for small gardens. The house surounds it on three sides; the vine-covered pergolas break its wall faces in a manner to enhance the open, free feelings of the garden itself. This garden plan might be followed anywhere with as great success. It is at once intimate and suggestive of boundless space. Most of all, it bespeaks loving thought and a clear perception of balance. Another interesting bit that garden lovers should absorb is in the picture, showing the cherub sentinels, who, embowered in flowering shrubs, welcome, invite one to enter. These figures are lead—reminiscent of the old English gardens; they can be had to-day in new metal, quite as good-looking. It is a nice idea—this of having gates within the garden, old, but always good, when arranged with shrubbery backgrounds. This fascinating scene is found in the garden of Morton Nichols,

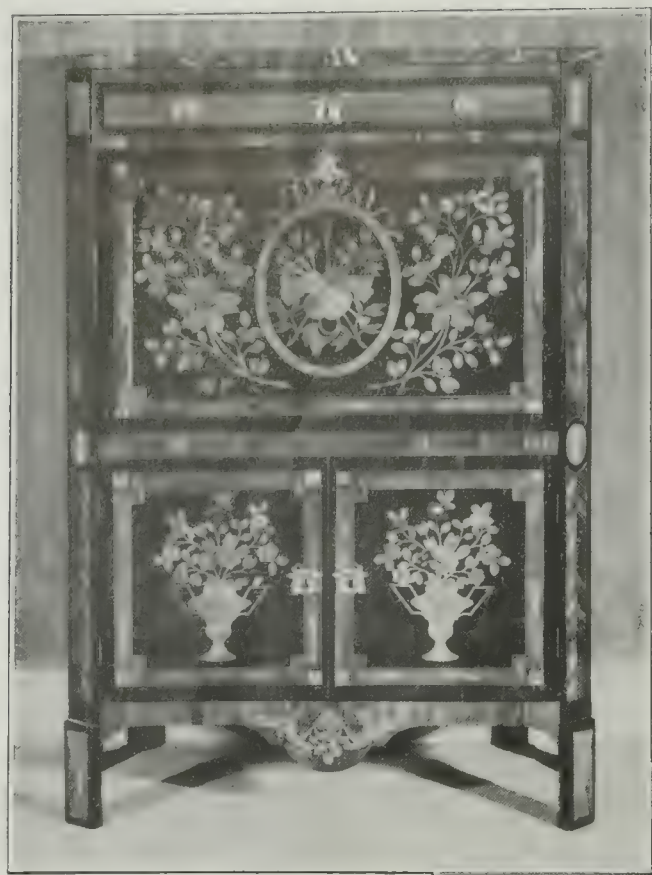
Esq., Greenwich, Conn. The walled garden illustrated here is the child of necessity—as it is built to protect the delicate flower friends of the owner, Mrs. Robert C. Hill, of East Hampton, from the chilling sea winds that frequently sweep the extreme end of Long Island even in midsummer. Its chief appeal is its extreme simplicity of treatment.

Simplicity speaks, too, in the brick and wall treatment of the splendid old tree in the garden of Mrs. Cameron Rogers in Pasadena, California. It is—the effect of a house in the garden yet is better. Here breakfast and tea are served to the enjoyment of all, ourselves included. May the idea become rapidly widespread!

The rock-garden bit pictured here speaks for itself the reminiscent for me, as there is a country garden I know, covering less than two acres and combining in its little space three distinct features which might be worked out anywhere. This arrangement covers a smooth and gently declining hillside on which the house was built, a short stretch of flat land, not more than fifty feet in width, and a little ridge of Connecticut rocks backed by spruce.

Ordinarily, the flat would have been turned into a formal garden with more or less disaster; but here, the house being Dutch Colonial and the owner a wise woman, the formal gardens were laid out on the three terraces below the house, and the flat left to plainsward. So far, very good, but the best of all is to come, for it is in combining the formal with the informal that we humans go on the rocks, and the rocks in this case are very real. We all know the unwisdom of clipping grass around rocks naturally placed. But how do otherwise?—that is the question. In this instance it was solved by turning the little gully that was the natural drain in wet weather into a cement-lined stream, widened, dammed at intervals and fed by a water-pipe concealed beneath a rock at Nature's starting-point—the basin following the natural windings of the drain until it reached its ultimate goal—the brook just outside the little domain. And, further, to prepare one mentally for the transition from clipped hedges, smooth sward, to rocks; from formality to informality of treatment, low, rough shrubs were planted along the stream on the lawn side, while a rustic bridge was thrown across. Here began the rock-garden in truth. Not a stone was moved. Only a few flat ones laid as an approach to the bridge. No pretense to regulate planting—just a few seeds dropped here and there where color was wanted, and those of field flowers having strong hues. It is charming, and we hope to enjoy it many years.

DECORATIVE TREASURES from England, France and Italy

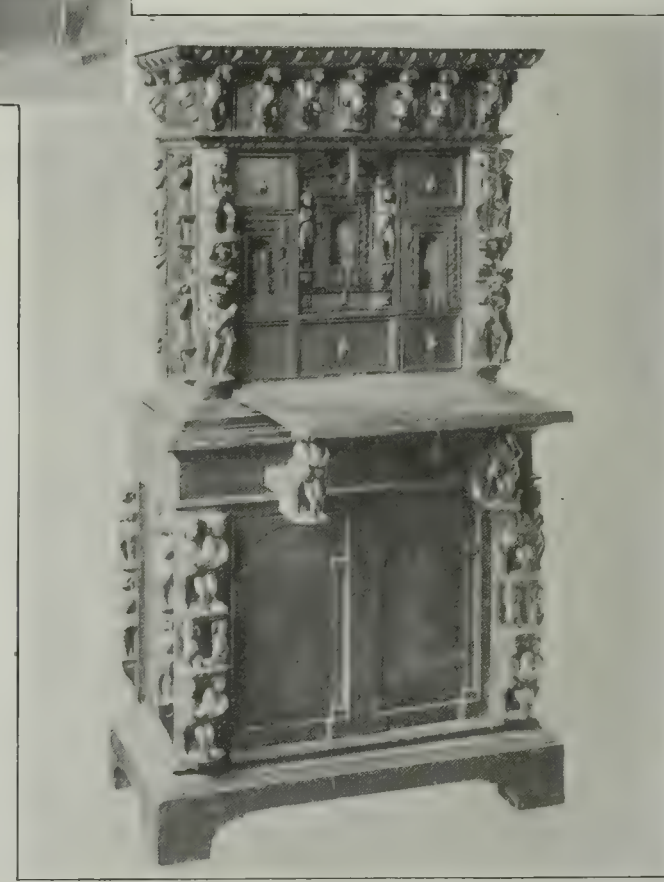


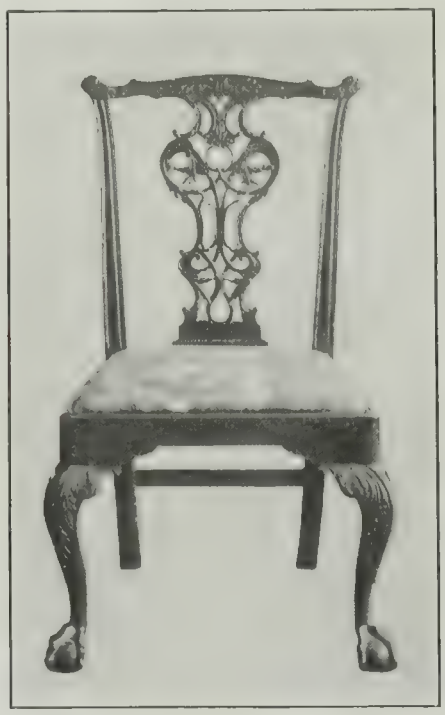
One seldom finds such perfect grace, proportion and finish as in the English ancient. Observe the width of seat, the unusual splat back, fine top carving and cabriole legs.

From France comes this lovely Eighteenth-Century Secrétaire. There is unusual grace and dignity in its floriated marquetry panels and the nice distribution of the metal decorations.

Young in years but rich in beauty is this European reproduction of a French Commode that was in the Brussels Museum—the carving is excellent and the brass handles superbly worked out to the last detail.

There is a magnificence in this Italian desk that one feels only in furniture that has architectural design. Because of their use in columnar effect the multiple carved figures framing the plain faces are rich without oppressing.





From England too comes this splendid Chippendale chair which is one of a set of six, rare enough to find them a place in a museum. Note the exquisite legs, feet and delicately interlaced back.

NOTE—*These articles may be found by addressing Art Service Bureau of this Magazine.*

AMERICA'S HEROIC VISITOR

Lieutenant Jean Julian Lemordant

THE WAR-BLINDED ARTIST

HE heard the groans, the death-rattle of the dying, the voices of the wounded who called to him. He dragged himself in their direction and asked them questions: "Why does the night last so long?" They answered it was broad daylight. Then he understood. "I had thought of everything—of death, of the most horrible wounds, but not of that!" and after a silence, "But as long as that too was necessary!" Of such stuff is our honored guest, Lieut. Jean J. Lemordant—"sea-fire" by character as well as by name.

Coming as he has to receive the Howland prize, conferred on him last year by Yale University, while the war is being borne home so crushingly upon us by the return of our own wounded, it is difficult to discuss the work of this young artist apart from his personality. And it gives all art lovers great satisfaction that we are enabled, through Yale University, to at once honor a great artist and a great hero. This second award of the Henry E. Howland '54 Prize should also be given to one of our Allies—this first having been conferred posthumously on Rupert Brooke—adds to our pleasure. All the more so as this award is intended for the "citizen of any country in recognition of some achievement of marked distinction in the field of literature, fine arts or the science of government"—and "an important factor in the selection shall be the idealistic element in the recipient's work."

This latter phrase is the key to the man as well as to his work. That he saw the glory in the common things about him is paramount in his canvases, in the story of his short life, which, fortunately for us, is not ended—rather, just begun! The idealism burns almost fiercely. Seldom is it given to a man to live in three ways for his fellowmen. Lemordant has accomplished two of these so gloriously that we look forward eagerly to his future, whatever it may be, wherever it leads us. Before the war Lemordant was a great artist. Our sympathies are captured at once on seeing his landscapes and sea-faring people in their heavy clothes, following their business of life, pictured against the elements in their varying moods, or pursuing their simple pleasures in a manner so natural and naive that our hearts are tugged at through pure joy.

Joy—that is it. He feels it, and gives it to us at every turn, in every stroke of the brush. His Breton countryside rejoices in its work beside the wide-sweeping ocean, on the rocks, the sands, in storms, under brilliant skies—all magnificently alive and pulsating, yet keyed to a naturalness that one recognizes at once as correct. Never does one lose his idealism, his understanding of the very working of the souls of his people. It seems right that this great gentleman who so well understands his people should have had his first opportunity to work out his decorative ideas among them. 'Twas in the little old Hotel de l'Epee, in the quaint town of Quimper, well known to the Doughboy during the past two years, that he saw this chance. Here in the dining-room, some 60 feet long by 30 feet wide and 15 feet high, after two years' labor, he finished five exquisite panels dealing with the beloved Breton country and sea, which established him securely.

His next decorative venture was the ceiling of the Municipal Theatre of Rennes, where all Brittany is woven into a garland of dance. It is said that he had intended to bring the dancing human chain down the curtain to the stage floor—the sketch having been finished when the war intervened.

The work speaks for itself, but what needs to be told is his remarks on his theme: "I found my subject in the region itself. We are cloyed with Apollo and the Muses. I was in Amorica and it was to Amorica I looked for inspiration. Why should the decorator strain after noble motif? Just take life and concretize it in its movements. It will mount of itself to style."

Born in 1877, at St. Malo, the old Breton port famed in history and quaint romance and brought close to American hearts as the summer rest-camp and playground of our sol-

diers, he studied first at the Ecole des Beaux Arts in Rennes, going later to Paris to the studio of Bonnat, winning the Chevonard prize in the Paris Beaux Arts.

Dividing his time between Paris and Brittany, he exhibited in all the salons with increasing fame until the fateful 4th of August, 1914, when with the same burning spirit he volunteered instantly, changing from the reserve to active service. At Charleroi he was badly enough wounded to be sent to an hospital, but he refused to go. He was made a Sous-Lieutenant on the battlefield. Wounded again on the Marne he refused to quit his post. Through all these agonizing days in Champagne he was again wounded in Artois. This time, after his thighs and back had been plowed with shell splinters, his right arm almost useless, he was struck again in the leg, his knee smashed and his joint made stiff. Yet when the attack before Arras began, in order to walk, he had to have his leg in splints made by bayonet scabbards, and in this condition he attacked the German trench!

At this moment of glory he was struck in the forehead by a German bullet—he fell—and then the question, why is the night so long!

Five days he laid among dead and dying, yet still he had the strength to drag himself to his knees to comfort a little Breton and help him die.

Then began his interminable journey from German hospital to hospital. A prisoner, his wounds badly attended, he twice tries to escape. He was ordered, after a third attempt, to a reprisal camp where he suffered all the horrors of war. His eyes had been put back into place and he began to see a little, to draw in large characters. Hope loomed large. Serene and calm as ever, he thought first of his fellow-humans and used to amuse them and himself with lectures on Art. On the day before the one set for his removal to the reprisal camp, while he was giving one of his talks on Art in the dingy, dusky quarters, referring from time to time to a large charactered chart, came his great hiatus. A halo danced before him, obscuring everything. By a terrific effort of will he mustered his emotions and improvised the remainder of his address. The audience, alive to the fact that something had happened, rushed forward at the end of the lecture, to be stunned at the new tragedy that had befallen civilization.

His blindness was so classified that he was sent to Switzerland for a time before finally being returned to his beloved France. He awaited the moment of crossing the frontier in a kind of ecstacy. Writes his friend, Charles le Goffic: "He hoped for a miracle, but expected one only from himself, from the power of his own will. He asked the Red Cross nurses, who had charge of him, to tell him the moment the train crossed the line. He *would* see it—France—at least something belonging to it, no matter what—a hedge, a tuft of grass, a pebble. They took him to the door of the compartment and there he exerted all his strength, all his power. The frontier was left behind—the 'fiat lux' had not come to pass."

Weary months of agony and days of glorious victory have intervened since then, and now this blind soldier-painter has come to us somewhat recovered physically, dauntless as ever in facing life, believing as strongly as ever in it—in his fellowmen and in himself. Already assuming the tremendous new role thrust so brutally upon him with the high courage he has always shown, wringing, through memory, the last drop of joy in experience for himself, and carrying to us a message so instinct with love, power and heroism as to inspire us to the very heights of feeling.

The Oyster Beds—Lemordant. Photographs by Courtesy Yale University and Gimpel & Wildenstein.

EXHIBITIONS IN THE NEW YORK GALLERIES

GEORGE BELLOWS is both dramatist and painter, uniting the qualities of both in his pictures. And just as he loves the big punch in his drama, so does he love to employ both pure color and deep color in writing it. If the fact be added that Mr. Bellows is a master in the harmonious arrangement of these colors, that he makes them all sing together without a false note in his high octaves, we have a pretty good basis for considering his art as an abstraction, if such a thing can be done with an art that is so intense and personal.

The exhibition of Mr. Bellows' recent work, in the main gallery at Knoedler's, affords the public a better opportunity to know him than it ever has had in the hitherto meagre displays of his paintings here and there. The artist has been especially prolific in the last few months, perhaps under the urge of the spirit that is now felt everywhere, and has turned out pictures that will undoubtedly come to be considered as his masterpieces.

The greatest work in the display is "The Return of the Useless," a dramatic composition involving the entrainment of the Belgian exiles in Germany preparatory to their repatriation, as provided by the armistice. Through the door of a box car may be seen pitiful figures, while on the ground in front lies a youth whom a German soldier has felled and who is still menaced by the Hun's rifle. The center of the picture, and the real subject around which the drama turns, is the figure of a young woman, tense in her defiance, standing in the doorway of the car—her attitude and whole appearance screeching malediction.

Mr. Bellows has written this drama of "The Return of the Useless" in crimsons, purples, blues and greens. The central note is the deep red of a spot on the side of the car near the door, which passes on into the blue of the girl's skirt, thence to the yellow of the pine boxes beneath the doorway. Overhead is a deep and menacing sky, forming a canopy for the whole picture.

Two other large war canvases in the exhibition are "The Murder of Edith Cavell" and "The Massacre at Dinant," both of which will undoubtedly live forever in the documention of the Great War.

The rich resonance of Mr. Bellows' color, aside from its dramatic uses, may be studied in a new work which he calls "The Studio," a picture made great by the manifest joy which the artist took in painting it. It presents his own studio on Christmas night, with his wife and two little girls as companions. Mr. Bellows himself is there, but he compromised with his dislike for a "self-portrait" by so placing himself that only his contour, and not his face, is seen. The composition makes a most pleasing genre picture aside from its fine color harmony.

"Portrait of Ann" is a real flesh and blood presentation of a little girl. It has spontaneity and charm, and an exquisite color scheme expressed in a key high enough to give it ringing vitality. "The Globe Trotter" is another fine portrait, in which the artist has conveyed even without the words of the title that here is an alert old man who has seen many interesting things. "Harbor at Monhegan" is one of Mr. Bellows' marine subjects, too few of which are seen.

In nearly every artist who has given an exhibition this season may be seen changes wrought by the quickening spirit of the times. The exhibition of fourteen recent paintings by Horatio Walker at the Montross Gallery was no exception, despite the fact that this artist's fame already rests on a secure foundation and conservatism is naturally to be expected of him. It is not that Mr. Walker has adopted any new style of subject or of technique, for there is nothing to shock his old admirers, but rather that he has used color more freely than he ever did before—deeper and with more translucent purity—the result being that new admirers have joined the old ones.

The depth and resonance of color shown in "Dea Gratias" mark this new mastery in Mr. Walker's art. Indeed, the color and drama of this picture remind one a little of George Bellows, although the subject matter never would. It is a nocturne; a Canadian peasant and his wife stand bareheaded in a road, before a wayside image, while above them rides the moon, spectrally seen through drifting clouds. Behind them, seen dimly, a white horse and cart form part of the picture. The dimness and shadow of the main subject, on the ground, and the contrast with silhouetted, silver-edged clouds in the sky above, give a dramatic value that holds the visitor for a long time.

Bright with light and color, illustrating the new influence that has come over Mr. Walker in portraying his French-Canadian habitant subjects, is "The Golden Dew—Woman Milking," which is a lyric of the simple, every-day life of the people the artist loves so well. "A Pastoral—Sow and Pigs" is lightsome and joyous with glorious daylight.

One painting shows Mr. Walker in a classical mood—"Hippocrene," illustrating a fable of ancient Greece. The winged steed Pegasus, whom Minerva tamed and presented to the Muses, has risen into the air from the top of Mt. Helicon, and the fabled fountain has sprung from the earth, while astonished satyrs gaze upward at him and timid nymphs hide behind trees.

This Pegasus, leaving the earth, and causing a fountain to flow, is symbolical of the reawakening of art, and maybe Mr. Walker had this in mind.

When Mrs. H. P. Whitney set aside the front part of her studio building at 8 West Eighth Street as a gallery for public exhibitions, she did so in order to give the initial push to young painters and sculptors whose work, in her

(*Continued on page* 310)

FREDERICK THEODORE WEBER

Painter, Sculptor, Etcher

SINCE time began, the wanderer's return to his native land has found a place in song or story. He intrigues imagination by his very presence. This is as true to-day. And if he brings us something, ah, then!

Frederick Theodore Weber, wanderer, has brought us much, for he has been accredited by the French Salon as painter, sculptor and etcher, his work having been exhibited there in all three forms at the same time.

Painter, sculptor, etcher, is a good deal to say for a man in his early thirties. Usually years pile on years before an artist is so reputed, and it gives us considerable satisfaction to claim this fellow countryman who hails from South Carolina and has come to live in New York after ten years in France.

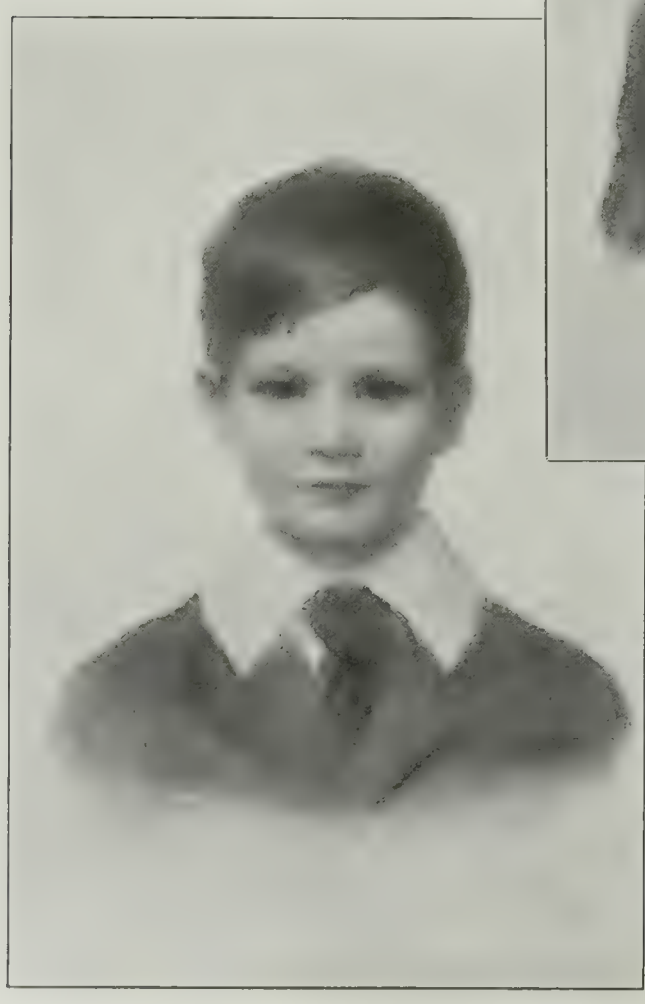
Born in Columbia, S. C., Mr. Weber spent much of his youth abroad, owing to his father's business interests there. Scandinavia, Finland, in particular; Germany, Holland, England, and France are known to him in a way that few Americans can know them. It is but natural that, knowing many people and many tongues, he should have retained some foreign language; yet he is essentially American in appearance as well as in thought.

Best of all—notwithstanding his long absence from his native land—he believes in and is enthusiastic about our Art future. I use the word enthusiastic advisedly, as he is quiet and self-contained. To quote him: "I had been told by Americans abroad that there was no general appreciation of Art here; so imagine my surprise to see the crowds before the windows of the Fifth avenue art shops. One does not see that on the Rue Lafitte. People stop to look at paintings only because they are interested. Then, too, in my studio, I find that even people who have had little or no training will choose at once the best work. Given such taste and such wide interest, something great is bound to come forth in American Art."

Studying under Ferdinand Humbert and Jean Paul Laurens, he passed his Beaux Arts examination in 1910, winning the Prix Talrich in anatomy. In sculpture, he had Raoul Verlet as master.

He exhibited in the Salon first as an etcher, then as painter, and finally, in 1914, added sculpture to his list of works there.

Sympathy is the key-note of this artist. One feels it in everything he has done—above all technique of pencil, brush and mallet. It is Gallic sympathy, tender and whimsical, coupled with a just sense of proportion, which makes for success in every line of endeavor. He sees things as they are—finds inspiration in them, and gives us all these feelings in his work, whatever the medium. Examples of Weber's work are on exhibition now at the Ehrich Galleries.



Margaret Tiers, Daughter of Mr. & Mrs. Cornelius Tiers.

Bobby Bliss, Son of Mr. & Mrs. Cornelius N. Bliss, Jr., on left.

Frederick de Peyster, Son of Mr. & Mrs. Frederick Ashton de Peyster, on right.

Ethel Frances Mundy

HER WORK

Edward Robertson, Jr.

James Humphrey Hoyt, II.

Virginia Murray Dangler.

VISITORS at the recent exhibition of Ethel Frances Mundy's miniatures in wax at the Ackerman Gallery would hardly have guessed that the slender, brown-haired young woman, modestly keeping in the background, was the author of that charming exhibit and the rediscoverer of this fascinating art. Yet it was she, and the story of her student life is that of every art student up to a certain point. Born in Syracuse, N. Y., she studied in Rochester, Boston and New York, before going abroad, where she worked in various places. Like every artist who has visited the European museums, Miss Mundy was enamored of the quaint wax portraits to be seen in the galleries, especially in the Kensington Museum, and wondered much at them. But unlike the others, she set to work to discover how they were done, with the happiest results.

If one attends strictly to what Miss Mundy says, it wasn't much of a job; yet, considering her modest bearing and the fineness of her modelling, not to mention color, etc., one feels that, well—that she is far too modest. Particularly when one considers that in prosecuting this delicate work she employs only the ordinary orange stick, adjunct of the manicure table, and one delicate steel tool beside! Simple enough the story runs, but it doesn't tell of the long search for the proper material to "set" the wax —they will not melt under normal conditions—nor the difficulties overcome to find colors that would not fade.

Imagine the travail of soul an artist must suffer in learning that one's pet miniature languishes and grows pale in sea air, usually considered tonic. This is one of the climatic troubles Miss Mundy met and overcame, but not until she had found pigments that had stood the forty-year test.

If one desired to be critical—and the charm of these dainty portraits at once disarms criticism—it must be said that in comparison with the museum pieces the old ones suffer, since Miss Mundy's portrayals have a vitality and life the antiques lack. Not only are they alive, but they are caught, as tho by the movie camera, in the act of living—a feeling none of the old ones have. Yet there is neither unrest nor stiffness felt in any of the many poses exhibited. This is due, to some extent, to the fact that she refrains from using much color in the clothing, preserving the richness of the deep blue background thereby. Yet when color is necessary in vestments it is used judiciously and with good taste.

Essentially a portrayer of children, as the carefully detailed clothing reveals, Miss Mundy has equal success with her miniatures of the grown-ups. Curiously enough, of these her best work is of sitters who have passed the prime of life; and the best of it all is she recognizes this herself, which is our guarantee for better and even more interesting work in the future.

As will be noted in the reproductions, the artist possesses ability in modelling in keeping with her understanding of character. All three of these children show markedly different characteristics of temperaments in their poses, as well as in their faces, the two boys having the greatest difference, yet both are thoroughly masculine—a trait the usual miniaturist frequently fails to record, to the never-ending disgust of male sitter and his male relatives!

There is in the portrait of the Laughing Boy (Edward Robertson, Jr.) a steadiness of pose that one fully expects of so finely a modelled head, whose halo of curls but emphasizes its strength. On the other hand, the thick-bobbed hair of the girl-sitter does exactly the same thing.

Of an exhibition of thirty-two miniatures, including an old portrait of Joachim Bonaparte, these three are the best.

Miss Mundy adds interest to her work by designing special frames for her portraits, with cases of exquisitely tooled leather, on which are wrought the name of the sitter and her own device. Altogether, it is happy work, this gentle art of Miss Mundy's, for which we give thanks.

EXHIBITIONS IN NEW YORK GALLERIES

(Continued from page 307)

opinion, entitled them to public recognition. The public, in turn, has had much for which to thank Mrs. Whitney. It has enjoyed many meritorious and stimulating art displays in cosy surroundings.

Two young women sculptors have just made their bow at Mrs. Whitney's studio—Miss Grace Mott Johnson and Miss Florence G. Lucius. The former's specialty is animals, the latter's figures. The ten specimens of Miss Johnson's work are thoroughly enjoyable. There is humor and sympathy in them, and one does not have to be at all "highbrow" while considering their merits. They form a pleasurable interlude in a serious world.

There is "Fred," an enigmatical goat, who looks amiable enough to pet, but, withal, serious enough to butt. There is "Greyhound Eating," his long head at one side right on the ground, dog-and-bone fashion. Then there are three lacteal subjects. One shows a lamb, on his knees, enjoying his luncheon, while his mother crouches down to give him the opportunity. "Mare and Foal" and "Cow and Calf" carry the same subject into other sections of the animal kingdom. "Ox" is a very sedate brother of man and, like his biped kinsman, hungry.

Miss Lucius' sculpture falls under the definition of "modern," inasmuch as she takes liberties with the human form in order to achieve a desired result. "Draped Figure" has an Egyptian motive. "Indian Mother" is a 100 per cent. American work of art. "Bronze Figure," with alliterative contours, has merit and mass.

Beauty, sunshine, joy! The old world, after the last tragic five years, needs all of them it can get, and will eagerly thank such artists as Lillian Genth for their part to provide them.

Miss Genth loves the woods—the birches, the elms and the maples. She also loves to depict human flesh, warm and glowing in the sunshine. Therefore, when she poses a favorite model among the branches, the leaves shimmering and the sunshine filtering through in patches, a picture results which the beholder knows the artist delighted to paint. He senses the artist's enthusiasm as well as her singing color, and there is—beauty, sunshine, joy!

In her exhibition of thirty-two works at the Milch Galleries, perhaps the most typical as well as the most delightful subject is the one she calls "The Oriole," which presents a charming fancy, a bird of the forest, saucily and unafraid, making the acquaintance of the young woman who, nude and nymphlike, returns the admiration. "This is the home of my own pretty self!" the oriole seems to say, from her twig nearby. "I like your home and you too!" is the reply in the young woman's smile.

"Golden Dreams" is another vision of beauty, a nude reclining in the sunshine, a sylvan glade stretching beyond her. "The Bather" reveals another nude, ensnared in flickering sunshine and dancing leaves, the glowing, youthful flesh conveying a sense of warmth and vitality.

Of all the trees of the forest Miss Genth seems to love the birch the best, and a group of them is the real subject of "Children of Nature" in spite of the title, for the two figures are merely notes completing the forest harmony. In "Reflections," a pearl grey subject, fine as a gem, birches overhang a cool shadowing pool, in which a lone figure relieves the solitude.

However, it seems that Miss Genth has reproached herself for too much lightsomeness, for she has painted a serious, allegorical work, "Beyond Life's Vale of Tears," and has enthroned it in the place of honor in the exhibition. A solitary figure is seated on a huge rock, with his eyes fixed on the distance, while up its side other figures toil, tottering, failing. The visitor, with sobered feelings, stays long before this picture, paying his tribute, as the artist did, to that which is not all beauty, sunshine and joy.

Guy C. Wiggins is another painter who, like Miss Genth, has been identified by the public with a certain easily recognized subject. Heretofore when anyone has thought of Mr. Wiggins he has immediately visualized Fifth Avenue, or Madison Square, or Broadway, in a snowstorm or other bit of atmospheric envelopment. And now Mr. Wiggins has deserted the city for the country and has found a revelation in the change. By far the best work that he has ever shown forms an exhibition in the Howard Young Galleries.

One painting in particular deserves the highest praise. It is "The Silvery Trail," a winter impression, and it is without doubt one of the best pictures of the year. Comparisons are not relished by artists, but to say that "The Silvery Trail" is Twachtmanesque may be atoned for by adding that it merely reminds one of the great American impressionist by its refinement of color, which is as superlative as that of the master himself. The subject of the picture is a hilltop, with a road faintly traced in the snow, flanked by slender trees marshalled in the distance in a sparse wood, softly revealed in the purplish gray haze.

"Earliest Spring" is still another revelation in Mr. Wiggins' art. Most painters, when they attempt to show "Spring's awakening,' achieve an utterly obvious result—something trite and without imagination. Everybody knows that in the Spring the landscape begins to turn green and the trees to show budded color. But Mr. Wiggins' "Earliest Spring" is still sere in the garments of winter, and he has suggested rather than portrayed the first faint, warm flush over the wood and roadside.

"Morning Light" has a crisp, incisive quality, with its spare bit of forest, sharp and distinct, suggesting such a winter day as makes the blood tingle. "Broadway Blizzard" and "Madison Square" are atmospheric New York subjects in the style with which the public is familiar.

Daniel Garber, veteran Philadelphia painter, has shown New York ten of his latest works at the Folsom Galleries.

KING MINOS TO MATISSE—GREETING!

By GEORGE M. RICHARDS

IN the year 2000 Before Christ, on the Island of Crete, there flourished a complete civilization. Many a year was yet to vanish beyond the Pillars of Hercules before Homer smote his lyre. Not yet had the beauteous Helen fired the Argive chieftains to set sail for cloud-capped Ilion. The Pharaohs to be sure were indefatigably piling huge monoliths upon each other, and chiseling their empty histories thereon, so that we may say in Egypt stirred first the chrysalis of art. But in Crete, the living butterfly spread her wings for maiden flight.

This civilization of King Minos was undoubtedly complete. For proof to the doubter we present the Lady carrying a Casket whose portrait adorned some palace wall of Tiryns. The style of skirt, the shape of slender waistline, the calm poise of the figure, all proclaim the civilized woman, easily recognizable by the devotee of modern fashion. And yet this portrait is a product of decadence, an imitation by barbarous Greeks at their north of some Cretan masterpiece.

No race of men, unless freed from the constant terror of natural forces and beasts of prey, four-legged and human, by the guardianship of a settled and orderly society, has yet found time to produce a distinct artistic advance such as marks the Cretan remains. The wonderful group of the Cow and her Young, seen on the following page, from Knossos, can hardly be surpassed in aesthetic quality by any later period—with due respect to the Sculpture Society—or in exquisiteness of technique.

With the advent of marauding Greeks from the North, passed the Golden Age. There had been a quality of abundant life, a youthful exuberance in experiment among the Cretan artists perhaps never again attained as a common spirit by the artists of any race. Beside their work the perfection of Attica is sculptured ice. The power and dignity of Egypt obviously, but the product of a people tyrannized over by king and priests, living in constant dread of the Judgment of Osiris.

We know the daily life of the dweller by the Nile, of the Athenian freeman, owner of slaves, and can be thankful that our imagination is left free to build in Crete a primeval paradise for the artist, thence a paradise for the common man.

Given such perfection of environment, an approximate perfection of product might be looked for. There have been many speculations, scientific and otherwise, as to the reason for the limitations in delineative powers of the primitive artist. We wonder why he did not draw and model as we do, why he ignored the laws of perspective, played hob with the human anatomy, and showed a sublime indifference to chiaroscuro. His eyes were like ours, probably better, (for we have yet to find a statue of Pallas Athene with spectacles pushed up on her helmet); his hand was as firm and responsive to the technical will. It has been suggested that the character of his material was the limiting element, but his material with the exception of a few unnecessary pigments was identical with ours or could easily have been made so. Perhaps, some say, the inhibition of religious formula was the cause. True enough, in Egypt, certainly not in Crete—for we may fairly judge the validity of such priestly restraint by the wideness of range in the artist's field. Indeed it would be difficult to find more unsacerdotal subjects than the fresco of a cat hunting a pheasant from Hagi Triada or the carefree circus poster, shown at top of page 313, from Knossos.

The artistic archeologist, granted there be such an animal, will notice, indeed has noticed, that the primitive draughtsman is satisfied to render objects by outline instead of by mass except as mass may have a decorative value, that he naturally draws the face and limbs both of men and animals in profile, rarely in front view, never in three-quarters. The problems of perspective are a matter of total indifference to him, and generally the matter of setting and background, enormously important to the modern artist, is only of value when the elements he selects are absolutely inevitable to the telling of his story.

Possibly, as Professor Loewy maintains in his Natural Forms in Early Greek Art, the question is entirely one of the imaginative vision. Try to recall the face and figure of a friend or of some well-known animal. If you are not a school-trained professional, you will see him in full-face or profile and if you attempt to draw his likeness, will find difficulty in doing it from any other angle. In all probability the primitive artist did not feel the necessity of a model. His imaginative concept preoccupied him from beginning to end of his labors.

It is of interest in this connection that primitive sculpture excepting the relief, presents its figures in three planes only with perhaps a rounding of corners and a quite cheerful disregard of the character of the subject's back.

The drawings of a child not too precocious or studio-ridden, if compared with those of our pre-classic artist, show a similar inability to conceive the subject in any attitude other than that most easily remembered. No child in his natural mind would ever attempt to draw directly from nature. The modern conventional artist, who considers himself a culmination of the centuries, is a product of elaborate school training, based on the ideal of accurate and photographic copying of natural forms. If by chance some inward vision project itself through the academic crust of this habitual thought, there remains but one refuge for him—the model and the attempt to fit his original conception into the form which he actually sees before him. As the tree of philosophy is overshadowed nowadays, and choked by the quick growth of economic theory and pragmatic science, so is a poetic thought often strangled by the tyranny of mechanically accurate drawing of light and shade, of atmosphere and a thousand and one tricks of a pathetic realism.

The primitive artist, like the child, appears to have gone on his way rejoicing, free from scholastic habit and from the incubus of knowledge.

The progress of the realistic idea is responsible also for the invention of the easel picture. To the benighted ancient a picture was not a thing in itself, a precious and painstaking imitation of nature, to be cut out, surrounded by a gilt fence and hung indiscriminately upon a chance wall.

From the beginning his concept was adapted to a definite use, either to form part of the actual surface of a certain wall space, of a vase or pottery form, or of a textile. Sculpture also was seldom produced for its own sake. Either it had an architectural value or a religious or political symbolism. Gradually we are beginning to recognize the good taste of this simple-minded and wise point of view.

The men of the bronze age had minds as lucid and clever as ours. If we strip ourselves of scientific prepossession, it is difficult to believe that they could not have produced thoroughly realistic painting and sculpture, had they thought that their message would be clearer or its aesthetic value greater. The famous Head of a Bull from Knossos is an exception in masterly realism which is proof of this contention.

Perhaps they knew that the essential value of a work of art lies in its spiritual significance—in its perfect selection of purely necessary elements and its adaptation to a definite usefulness. They argued and philosophized about spirit and matter with as far-reaching a vision and as keen a subtlety as any of their successors. Doubtless the controversial field of art was also threshed out as thoroughly and these very arguments passed back and forth over the honey of Hymettus and the wine-cups in the palace of King Minos.

We can use our brains no better than Socrates and Plato —perhaps, indeed, we are no better artists than Phideas and Appelles, to say nothing of their predecessors.

There can be no doubt that the continual struggle of the Archaic Greek artist, as of all artists, consciously or not, was toward the goal of accurate representation, but it is very doubtful if his progress was marked by an equal advance in taste or in the essential beauty of his work. As for the message of a picture or statue, unquestionably the crudest and most primitive drawing carried it to the contemporary beholder just as forcefully and with as much aesthetic satisfaction as in the days of Michel Angelo and Rembrandt.

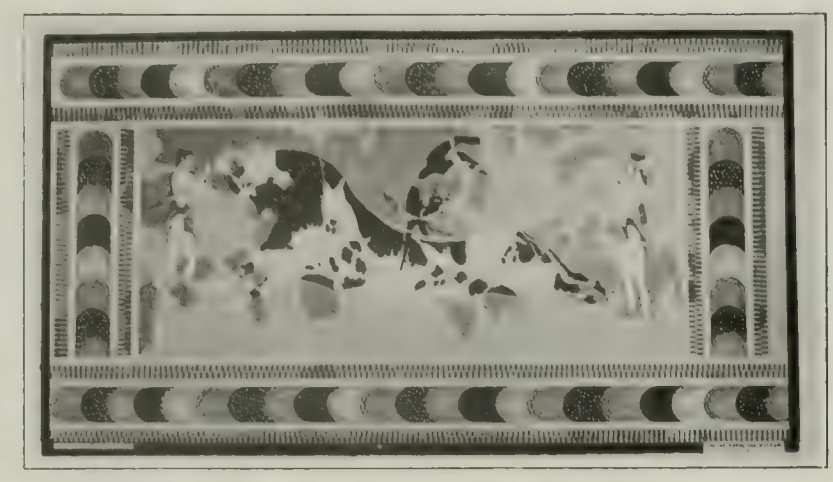
In our own time we have come freshly in contact with a primitive art—that is, primitive from the realist's viewpoint—and have been obliged to take off our hats to it, to alter our palettes and our theories of design. The most exquisite of Japanese prints does not surpass in balance of composition, in simplicity of presentation or delicacy of drawing, such a vase painting as the Return of Hephaistos to Olympus, from an oinochoë of the fifth century before Christ.

The exquisite technique of Greek vase-painting has formed the subject of many learned works and will inspire many more before our more sophisticated designers are able to excel it. In this period the Greek vase-painter had mastered his art, but we can without hesitation challenge a comparison of his most cultivated work with that of the unknown Cretan who conceived and executed the masterpiece of the Minoan Circus. It is true that the details and proportions of the figures are more accurate in the former, but are they more beautiful, more full of vitality or more satisfactorily disposed on the surface to be filled?

The classical vase-paintings of the Greeks may be divided into three styles, progressing from barbarism to perfection and thence to decadence from the academist's viewpoint—all equally exquisite from the decorative artist's and possibly descending in the scale of interest for the plain human being. As well as by the manner of drawing, these styles may be distinguished by their technical treatment.

In the first archaic style, a dark color was used upon the natural clay as a background. The outlines of the design were incised with a sharp point and filled in with black. Other colors were also used—red if the clay-background were light in tone, white and purple if the color of the vase was dark red. Sometimes the body of the vase was covered with a white slip upon which the black figures silhouetted strongly.

As the Attic vase-industry became more prosperous, and began its export trade to surrounding nations, the designers' technique underwent a change in the direction of ease



of execution. The former scheme was reversed—the background painted black, and the figures left to appear in the red clay. Less color was used and more delicacy and precision in rendering. The human figure was much more accurately drawn and an innovation in the use of the three-quarters view gave a spice of adventure to the Hellenic artist. The painting of the Old Man with a Dog belongs to this period, the fifth century B. C.

With the overthrow of Athens as a political power came the gradual decline of Greek vase-painting. It is marked by the reintroduction of many colors and a general floridity of style. Painting on a white ground was also popular with solid tints of various kinds used for garments and other details. The exquisiteness and rather feminine delicacy of drawing is marked. One has a feeling that the designer of this period was not working to express his own visions but to please the luxurious Macedonian who had become his political suzerain. Yet the perfection of arrangement and composition seem to show that some standard had been attained which even lack of vitality could not rob of its charm.

For the past two or three winters the Hambidge theory of the Whirling Square has been gaining an increasing number of adherents in various art centers. It is a theory of absolute perfection in design based on the geometric ratios of natural forms and the adaptability of these ratios and proportions to every conceivable kind of artistic expression. As the Roman Church has established a hierarchy and dogma of religion deriving its authority from St. Peter, so Mr. Hambidge seems to prove an artistic hierarchy and dogma derived from the Greeks of classic times. He goes so far as to claim an infallibility for the best period of Greek art—that is the discovery or development into perfection of intricate rules of proportion and composition which are quite as absolute in the aesthetic domain as the Ten Commandments in the moral. Indeed they are more so since they are based on Mathematics the Ultimate Deity of Science.

Now whether or no a race of artists shall be produced, who, guided by the rediscovered touchstones of static and dynamic symmetry, shall surpass us immeasurably in ease and perfection of technique, there is a charm in the vital fallibility of the Guild of the Minotaur which cannot be attained by rule of thumb or even made easier of attainment thereby. It is the charm of Youth—the Youth of the World.

(Continued on page 334)

The Home of George Marshall Allen

Charles I. Berg, Architect

IF eyes are the windows of the soul, certainly the windows of this house speak as plainly of its feeling. Observing them in all their forms shown here, the sunlit carven stone grill is perhaps the most interesting of all pictorially, tho one is torn in such a decision by the exact beauty of the stained glass one and quaint charm of those seen in the upper left-hand picture.

Throughout, architecturally, it is a house to marvel over. The roof, the gable ends, the chimneys and their grouping. And after all one's eyes return to the rough beams and plaster work that so closely stimulates the ancient, and the able manner in which the eave faces have been treated. This simulation of age is marvelously expressed in the unevenness of the roof. How much better this is, and how much more in keeping with the spirit of the whole than would be a clear-cut smooth roof.

Equally satisfying is the courageous and entirely proper use of the several types of furnishings employed

Outside the house vistas have been preserved and where necessary created. That this decorative phase is most important is evidenced by the work of all the great landscapists of Europe.

At Convent
New Jersey

within where, as will be seen here, a formal Georgian dining-room is closely associated with a magnificent early English great hall, a method that throws both into exquisite relief. We Americans have thought in decorative periods somewhat to our hurt, forgetting that in those countries where the period types we copy originated, they were mixed rather freely, not slavishly followed throughout.

This feeling may be noted also in the different floors that appear here. The flagging of the entrance hall continues the architectural idea as one enters. The wide board floor, in keeping with the great hall, prepares one for the carpets that are used in the more formal apartments. The same wise choice is noticed in the lighting fixtures which keep their places most modestly. Unfortunately for the reader, the simple but beautiful carvings that appear in the arches and elsewhere have been lost in reproduction. Restraint in its use adds to its beauty and throws into higher relief the decorative accessories.

English types of architecture seem to adapt themselves to American landscape with as much facility as do we ourselves to their feeling—the latter being due doubtless to our inherent Anglo-Saxon predilections.

SAINT-PORCHAIRE POTTERY IN AMERICA

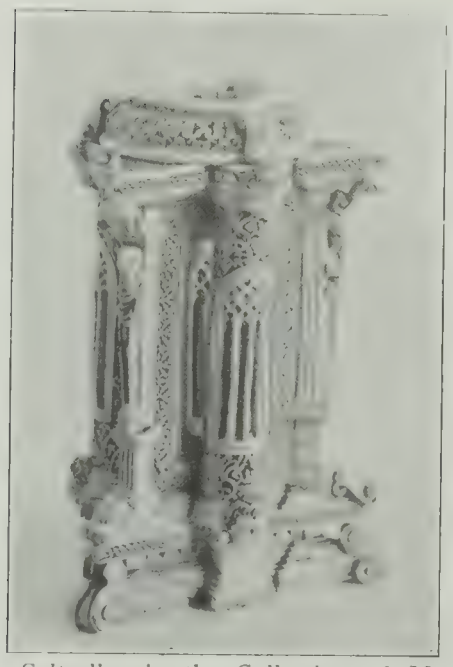
By G. H. McCALL

THE history of ceramics records through its lengthy pages the work of more than one vanished figure, but no chapter is enshrouded with such tantalizing mystery as that which deals with the earliest of French faïence, known during the last thirty years as the Faïence of Saint-Porchaire. For upwards of seventy years various well-known and lesser archæologists have busied themselves with the ever-baffling occupation of theorizing as to the origin of this most beautiful and distinct class of earthenware. The mosaic of conjectures has been so frequently pieced together that the results have, each in their turn, established with a semblance of certainty, either the birthplace of the ware, the originator's name, or both conjointly. Each succeeding theory has had its day, the last always the cause of its predecessor toppling to the ground, and destroying all confidence in previous testimonies. The most recent theory, however, has stood the test of three decades, and not having been proved to the contrary, it may now be safely accredited, since a reasonable provisional period has elapsed, although there are still many adherents to the older term of Henri Deux Ware, which satisfies both popular imagination and sentiment. Several have been its names, but probably none will find more supporters than the two above mentioned, whatever fresh discoveries may yet be made in regard to its origin. For a time the ware was known as *Oiron Faïence*, and this denomination stood its ground with considerable support, owing to a series of conjectures which, in themselves so incontestable at the time, justified the term. At another time the examples, as a whole, were considered to be limited to a table service specially fashioned for Henri II. himself, and enjoyed for a while the term denoting it—the *Service de Henri Deux*. The *Ware of Diana of Poitiers* helped to extend the nomenclature, as did also the *Faïence à Niellure*.

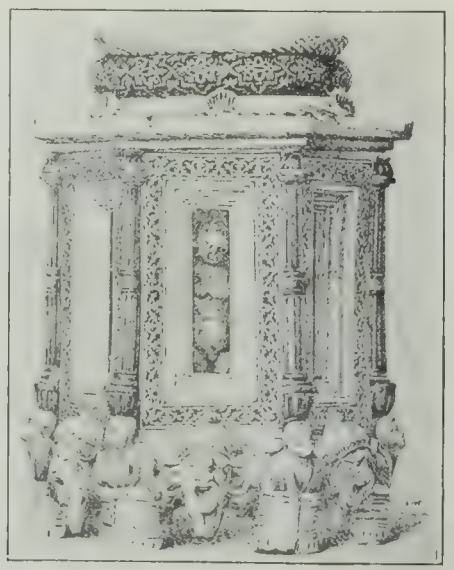
The names of three or four painstaking individuals stand out in the course of archæological research, to whom must be given due appreciation for their enthusiasm and patience in the endeavor to unravel the mystery surrounding the origin of this faïence. These are André Pottier, who was the first to call attention to the ware in 1839; the Délanges, father and son, who issued, in 1861, the first illustrated monograph upon all the then known examples; Benjamin Fillon, the indefatigable theorist, who proclaimed it as having been inspired by Hélène d'Hangest, and carried out by her librarian and potter, in her château at Oiron; and finally Édmond Bonnaffé, who brushed aside all existing conjectures with the result of his researches, giving the palm to an unknown potter in the village of Saint-Porchaire. Briefly, Bonnaffé's discovery was supported by substantiating documents, and though they failed to name the master, the evidence is clear enough as to the locality, besides bringing forward the individual names of some of the unknown master's patrons, chief among them having been Anne de Montmorency, Grand Constable of France.

The greater part of these little monuments in miniature, now amounting to about eighty examples, have been found in Touraine, Anjou, or Poitou, or, to be more precise, in the neighborhood of Tours, Saumur and Thouars, but the question yet to be solved, as indicated above, is the name of the potter. Could the archives but rescue this secret from oblivion there would undoubtedly be revealed a very interesting and artistic personality, perhaps one whose life had been surrounded by brilliant and courtly favors, equal to those of his contemporary Cellini, and, let us hope, free from the long and heartless privations which enveloped the life of Bernard Palissy, who followed so soon, in a different measure, the mysterious potter of Saint-Porchaire.

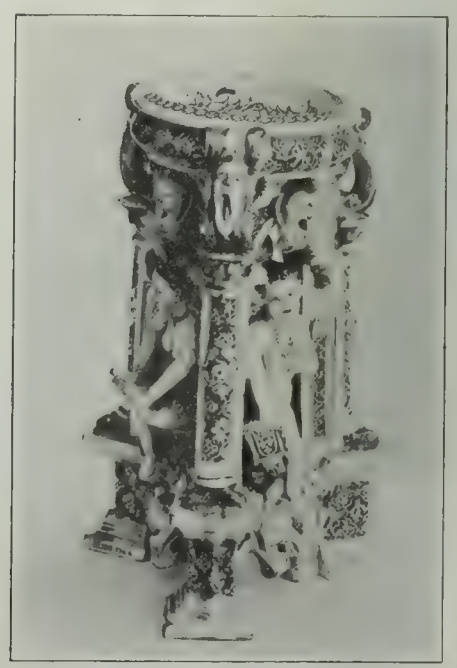
The atelier was in activity for about thirty years, probably between 1525 and 1555, without the production ever being considerable. These delicate potteries, of little use



Saltcellar in the Collection of Mr. J. Pierpont Morgan, New York.



Saltcellar in the Collection of Mr. Joseph Widener, Philadelphia.



Saltcellar in the Metropolitan Museum of Art, New York.

Ciborium in the Metropolitan Museum of Art, New York.

Stoup for Holy Water in the Metropolitan Museum of Art, New York.

Ewer in the Metropolitan Museum of Art, New York.

in the daily life (except the saltcellars and altar-pieces, to be mentioned later), had never been, as far as is known, put into commerce. These are the decorative fantasies of an independent artist, working in his own leisurely manner, and exclusively for a small number of patrons close to the court of France, who probably presented them to the noblemen of their day for the embellishment of their dressers and cabinets. There is no record that the court itself patronized the worthy potter. The royal accounts of François I. and Henri II. are still preserved, and no command, purchase, or payment of these faïences is recorded in favor of these princes. Often an example bearing the royal cipher bears also the emblem of one of lower degree. This contention, then, minimizes the reason for applying the name of Henri II. to the ware—it would be just as correct to credit the patronage to François I. seeing that his emblem also appears on one example (this example, by the way, is in the collection of Mr. J. Pierpont Morgan, New York).

Ciborium Cover, Metropolitan Museum of Art, New York.

Vaguely designated works of art seldom attract the attention they deserve, because of the difficulty to make them the object of discourse. In the case of this delicate pottery, however, we have before us the achievement of an unknown genius, whose work alone reveals his creative talent. It is much to be regretted that the fastidious creator of this faïence has left us no trace of his identity. Whether this arose from a commendable spirit of modesty, or whether the worker in clay alone had not an equal dignity of a Cellini, is doubtful. Still, for decorative effect his ware attained a degree of perfection which has never been surpassed in originality. The influence of the Renaissance aroused a certain passion with which men sought to make beautiful things in the most minor provinces of art. The same unseen emotion inspired alike the humblest and the loftiest effort, and, though it did not create equal importance in each, the same quality of value accrued in the result. This subtle passion was the unconscious cause of a tiny clay bowl developing, in the hands of its maker, the significance of a sculptured frieze, establishing at the same time its importance as a human document, and the record of an effort, the ideal and conception of which is not easy to translate into the verbal idiom of to-day.

Interior of Above Cover.

Unlike the Renaissance pottery of Italy, which was substituted for the rich gold and silver vessels of princes ruined by the German and Spanish invasions, the work of the French potter kept a parallel existence with that of the goldsmith. The French were fortunate enough to retain their works of *orfèvrerie,* though warfare had reduced their country in material magnificence time and again. Therefore sixteenth century French pottery is not so abundant as Italian, but it has the quality of the French soil, a personal note, an accent which is entirely native and without foreign influence, except perhaps in some of its forms. The Italian was a painter of faïence, the Frenchman a potter as well as a sculptor.

With regard to the work of the master of Saint-Porchaire, his little models, simple or complicated, are singularly distinguished. His clay, of an extreme *finesse,* remains uniformly white, and takes under its thin and transparent glaze, a creamy tint; the ornaments imprinted in the paste vary from a dark brown to a carnation red, with here and there some discreet touches of enamel. Upon this very soft and elegant ground, the master disposed colonettes, pilasters, caryatides, entire figures, batracians, and masks. These little subjects, sometimes alone, sometimes linked one with the other, the milky paste, the incrusted ornamentations, in the manner of niello, without considerable care in the way they were made to unite, give to the pottery of Saint-Porchaire an original charm, with a great amount of fantasy, grace and distinction; a fact recognized at first sight. When we consider these faïences in their ensemble, we easily distinguish a certain difference of style which indicates different

periods. Like all products of the human intelligence the fabrication followed a gradual and logical progress. It is possible, in fact, to divide the productions into three distinct periods, although the division is not so evident as to separate the details of workmanship entirely; indications are recognized of the same tools having been used throughout the whole assembly.

The first period, which corresponds to about the first quarter of the sixteenth century, and contemporaneous with François I., preserves still the characters of the middle ages, sober and majestic in style, with severe and archaic outlines, perhaps inspired by the types in use during the fifteenth century, and still having an oriental influence. The prototypes of this period in America are the cone-shaped ewer and the shallow cup and cover in the Metropolitan Museum of Art, New York. The former is a truly remarkable specimen of early Renaissance earthenware. The decoration of this piece has been carried out with astounding patience, equal to the united work of any engraver and goldsmith, and it remains a splendid example of primitive skill in the manipulation of minute potter's tools. The shape itself is unique, and the little figure of the Virgin and Child, which decorates the spout, indicates its function in church ritual. No similar piece has yet been handed down to us; there are, however, allied examples in the Louvre and the Petit Palais, Paris, in the Hermitage, Petrograd, and in the Rothschild collections, but each are distinct in shape and treatment. The shallow cup, mentioned above, is one of four known examples, and is similar to those in the Cluny Museum, the Hermitage, and the Victoria and Albert Museum in London; the Cluny cup is the only one which has had the good fortune to retain its cover. Although the proportions and size are the same, the cup and cover in the Metropolitan Museum do not belong together; the inlays are of different tint and the pieces were originally in different collections. These cups, although some of them have no eccleciastical indications upon them, were probably used as *ciboria,* and accompanied the chalice in the ritual; and being of a shallow form were, therefore, not intended for drinking purposes. A coat of arms on the interior of the cup in the Metropolitan Museum allows us to fix the date of these specimens at about the year 1528.

The second period came upon the scene in a smiling manner with a certain pomp and éclat, and the products of the mysterious craftsmen became happier and more monumental in character. Except for a free use of some of the motives incrusted in the clay, the decorations became more sculptural and architectonic. Of this period there are five examples in America,—the most remarkable and important bowl in the Metropolitan Museum, as well as a saltcellar in the same vitrine; another saltcellar in the collection of Mr. Joseph Widener, at Philadelphia, and two others in Mr. J. Pierpont Morgan's collection in New York. One of the most interesting examples among the entire ensemble of Saint-Porchaire faïences is the quaint shallow vessel in the Metropolitan Museum. It is unlike any other known piece, and though possessing certain niello decorations of the first period, it is essentially a product of the second, or more flamboyant period. Archæologists and amateurs have long busied themselves as to the intended utility of this vessel, and many have been the names applied to it; such as a "dish warmer," a "mortar." a "saltcellar," a "vessel for a floating light," besides a few others equally incongruous. Although the decoration is not essentially ecclesiastic, the little cherubs around the frieze give it an air of religious purpose, and practically acclaim its usefulness in the manner intended. It has the undoubted appearance of a stoup, or *bénitier,* to contain holy-water, the pillars being raised above the margin to prevent the sprinkler or *asperge,* from rolling off when placed across the vessel. This altar-font has a peculiar beauty of its own, and of a design unique in the history of ceramics.

The whole of the saltcellars, eighteen in number, scattered throughout the various collections in Europe and America, belong to this second period, and each has similar characteristics which allies it to the other. Some have little human figures standing or sitting at the angles or façades of the exteriors, as in the one in the Metropolitan Museum, and in Mr. Morgan's examples; and in a few

(*Continued on page* 337)

Saltcellar in the Collection of Mr. J. Pierpont Morgan, New York.

Ciborium in the Metrepolitan Museum of Art, New York.

Ewer in the Collection of Mr. Henry C. Frick, New York.

BEAUVAIS-BOUCHER TAPESTRIES

By GEORGE LELAND HUNTER

Part II, following Part I that was printed in the March number of ARTS AND DECORATION

NOTE:—Owing to limited space available, it has been impossible to illustrate all the series as was originally planned.—*Editor*

JEANNE D'ETIOLES was a personage important not only in the life of Louis XV, but also in the artistic career of Boucher, and in the artistic development of France. Born plain Jeanne Poisson (Jane Fish) during her father's banishment for loose handling of Government money, she was brought up luxuriously and given a fashionable education at the expense of her mother's friend, Lenormant de Tournehem, who crowned his paternal beneficence by marrying her to his nephew, Lenormant d'Etioles, and giving her half his fortune as dowry. Soon the beautiful and brilliant young bride gathered around her a notable circle of the wits and artists of Paris, among them Voltaire and Boucher, and began to plan to satisfy an ambition that had been hers since childhood. A masked ball gave her the opportunity. She dropped her handkerchief and the King picked it up. When she begged for protection from her husband's vengeance, the King promised that her husband should be banished, and that she should be formally acknowledged as the Favored One.

On September 14, 1745, Madame d'Etoiles was presented to the Court and to the Queen, and at the age of twenty-three given the title of Marquise de Pompadour. Forthwith "Uncle" Lenormant de Tournehem was appointed Director General of Buildings, Gardens, Arts, and Factories of the King, and became a powerful element in the advancement of Boucher's interests. It took Pompadour only three years to become the most powerful person in France, and for sixteen years she made and unmade ministers, and disposed of offices, honors, titles, and pensions at will. Under her direction, affairs of state were discussed and arranged, and in her boudoirs ambassadors and generals transacted their business. Only through her favor would the prizes of the Church, the Army, and the Magistracy be obtained. Boucher gave up his position as decorator of the Opera in order to work for her in the celebrated theatre in her private apartments. Over and over again he painted her portrait. Especially characteristic is the Rothschild one, done in 1756. Here she poses as an artist distracted from her art by affairs of state. At her feet are portfolios, rolls of music, a crayon-hold containing red chalk, and a graving tool. On the rosewood bureau beside her chaise-longue are inkbottle and pen, a ministerial portfolio, and a forgotten and neglected flower. The lace on her robe is said to have been painted by Roslin.

"The Peep Show" on the right and "The Quack Doctor" on the left.
Nos. 1 and 5 (woven as one) of the Italian set of 14 tapestries designed by Boucher and woven at Beauvais.

Boucher also painted for Pompadour, in order to help her keep the King entertained—the spicy pictures later became part of the Wallace collection. In 1751 Lenormant de Tournehem died, and a youth of twenty-five, Pompadour's brother, Abel Poisson de Vandieres (later created Marquis de Marigny), succeeded him as Director of Buildings. One of his first acts was to get for Boucher the pension of a thousand livres a year left vacant by the death of De Troy, director of the Academy of France at Rome. Not long after, Pompadour's brother also secured for Boucher the studio and apartments at the Louvre left vacant by the death of Coypel. The year after Pompadour's death the same influence brought to Boucher, in his sixty-second year, the long-coveted appointment of First Painter to the King, left vacant by the death of Van Loo. Boucher held this appointment only five years. He died May 30, 1770.

Returning to the story of Psyche tapestries that were started on the looms at Beauvais in 1741, the year of Pompadour's marriage at the age of twenty, to M. d'Etoiles, and four years before her conquest of the King, I would emphasize the fact that while the story is one likely to have been pleasing to Pompadour, the Psyche designs are a monument to the beauty of form, not of Pompadour, whom Boucher had not yet met, but of Marie Jeanne, the dainty wife of Boucher, who not only painted and etched, but also posed for her lord and master. The pastel portrait of her at the age of twenty, by Latour, shown at the

"Vulcan and Venus."
One of "The Loves of the Gods." No. 33.

Salon in 1737, portrays a blonde with tender blue eyes and roguish smile, neck befrilled, as was then the mode, wearing a white satin dress, cut low, and playing with a closed fan, held in pretty fingers that peep out of mittens of white lace. At the age of forty-five, she still held her own, as is evidenced by the portrait Roslin painted of her, which persuaded even the cynic Diderot to admit that she was "always beautiful." Her importance in the Psyche tapestries is indicated by the advice Bachaumont gave Boucher when the latter received the commission to illustrate the famous fable: "Read and read again the Psyche of Lafontaine, and *above all things study well Madame Boucher.*"

The Psyche tapestries show that Boucher followed the advice. The form of Madame Boucher is generously revealed, and the story followed is not the ancient narrative of Apuleius, dating from the second century A. D., but the vastly enriched version, with poetical advertisements, which Lafontaine composed for his lifelong friend and patroness, the Duchess of Bouillon, one of the nieces of Cardinal Mazarin, at Château-Thierry, where Lafontaine was born and where, more recently, American soldiers fought to some effect!

Anciently in Greece, writes Lafontaine, there was a king with three marriageable daughters, all beautiful, but most beautiful of all, Psyche the youngest. Indeed, she was so beautiful as to arouse the jealousy even of Venus, the goddess of Love, who complained bitterly to her son Cupid. Presently the two sisters of Psyche married, but because of the enchantment of Venus, no suitor sought the hand of Psyche. Her parents, in distress, questioned the oracle, who responded: "The Husband that destiny reserves for your daughter is a cruel monster who lacerates hearts, destroys families, feeds on sighs, bathes in tears. . . . He is a poisoner and an incendiary, a tyrant who loads young and old with chains. Let Psyche be given unto him; let her try to please him. Such is the decree of Fate, of Love, and of the gods. Conduct her to a rock on top of a mountain, where her monstrous husband is waiting. Celebrate her departure with funereal pomp, since she must die for her sisters and for you."

What the oracle urged was done, and Psyche was duly abandoned in a desolate and terrible part of the mountains, inhabited by dragons, hydras, and other terrible beasts. Fainting with fear, she suddenly felt herself raised gently by a god whom she learned to be Zephyr, and conveyed to a wonderful palace, where she was welcomed by a troop of lovely maidens, who complimented her without end, but failed to answer clearly her questions as to the owner of the splendid estate.

This is the part of the story illustrated by Beauvais-Boucher tapestry No. 15, "Psyche Arrives at Cupid's Palace." In the middle of the scene flies Zephyr, a beautiful youth with butterfly wings, ushering into a Louis XV palace Psyche, beautiful but timid. On the floor a savonnerie carpet, loosely laid in large folds. On the right and on the left welcoming maidens with flowers and music, and on the extreme left an altar of Love, richly garlanded, with Cupids flying above.

Having shown Psyche through the magnificently furnished halls and apartments of the palace, the maidens finally ushered her into a spacious bathroom and started to assist her to disrobe. At first she made some resistance, but finally let them have their way, and all the arts of the boudoir were employed to render her body fresh and fragrant and more beautiful.

"Psyche Displays Her Treasures to Her Sisters."
One of the Psyche set of five designed by Boucher and woven at Beauvais. No. 19.

After the bath, Psyche was attired by the maidens in wedding garments, and adorned with a wreath of diamonds and precious stones. Joyful, indeed, was Psyche to see herself so smart and to survey herself in the mirrors that lined the room. This is the part of the story.

Boucher has chosen to transfer the scene to out of doors. Backgrounded by a classic fountain and pool, and by a terrace with classic marble steps and balustrade and vase, which are themselves backgrounded by woods and sky, sits Psyche, innocent of the fact that her maidens have not yet clothed her in the wonderful wedding garments which are to replace those that have been removed. In the foreground, a bowl and pitcher in solid plate, artfully placed. Altogether, one of Boucher's best efforts. In an adjoining room stood a table served with ambrosia of every variety, and with divine nectar for beverage. But Psyche ate little. After the meal, music of lute and voice was heard without instrument or singer being visible. Of the songs the one that pleased Psyche most began: "All the universe is obedient to Love. Beautiful Psyche, submit your soul to him. Without Love all these exquisite objects, these gilded frames, woods, gardens, and fountains, have a charm that soon fatigues. Love is of your hearts the happiness supreme. Love, only love, for naught else counts."

The next morning the only thing about Psyche's wedding night that troubled her was that her husband had left before daylight, warning her that she must never try to see him either by the light of day or by lamplight. Nevertheless, the honeymoon passed agreeably and rapidly, until Psyche began to miss her sisters and long to see them again. Against his will, her husband had them brought by Zephyr, god of the softest breeze that blows. Psyche's joy was supreme. She kissed her sisters a thousand times, and her caresses were returned as warmly as their jealous natures permitted. It was bad enough for her to have a palace, each chamber of which was worth ten kingdoms such as their husbands had: but to be a goddess! It was too much! And she the youngest of all!

Eagerly Psyche hastened to show them her treasures, her dresses first, bureaus and cabinets and closets in endless succession, all crowded with the most precious and most delicate materials fashioned into robes by fairies with more than mortal skill. And then vases and bowls of gold and silver, chased in finest relief, and bracelets, and rings, and collars, and jewels, and pearls, and diamonds in ropes and bands—and so on, until her sisters sighed while smiling and secretly hated Psyche for what she had as well as for what she was.

This is the part of the story illustrated by Beauvais-Boucher tapestry No. 19, page 320, "Psyche Displays her Treasures to her Sisters." The background is a Louis XV palace, with columns and pilasters and arches, while Psyche on a bench that stands on a platform, on the upper step of which is signed "F. Bouche," displays her treasures to her two sisters on the left. They almost equal her in beauty, and are also lightly clad. The furnishings are luxurious to a degree possible only for a great decorator, such as Boucher was.

"Chinese Toilet."
One of the Chinese set. No. 25.

On a subsequent visit, Psyche's sisters questioned her closely about her husband, and finally compelled her to admit that she had never seen him. The rest was easy. They reminded her of the oracle and insisted that her husband was the dreadful monster meant, shunning the light because of his ugliness. Ultimately he would destroy her, and her only hope of escape was to slay him while he slept. So Psyche took knife and lamp, with intent to do her sisters' bidding, but no sooner did she see the divine beauty of her sleeping husband than she thrilled with love for him and—but, alas, a drop of hot oil from her lamp fell on his shoulder, burning and awakening him. Forthwith he reproached her disobedience and flew away. This part of the story is illustrated by Beauvais-Boucher tapestry No. 16, pictured in part one, "Psyche Abandoned by Cupid." Again, a scene transferred by Boucher from inside to outside. Beside a mountain pool lie Psyche and her maidens: Psyche with hand upraised appeals in vain to Cupid, whose childish figure rapidly recedes heavenward.

Deserted and disconsolate, Psyche sets forth in search of her husband, finally arriving at the home of an aged fisherman, whom Boucher transforms into a basketmaker. The patriarch, who has two youthful granddaughters, receives Psyche kindly; and when she has told her story, treats her as a goddess. This part of the story illustrated by Beauvais-Boucher tapestry No. 18, pictured in part one, "Psyche at the Basket Maker's." On the left, the grandfather gently assisting the always lightly clad Psyche across the mountain stream that separates them from the equally lightly clad granddaughters with their baskets and withes. Especially rich and effective are the woods and vegetation of this tapestry. Like most modern love stories, the ancient one of Cupid and Psyche has a happy ending, and Venus finally smiles upon her grandchild, Pleasure.

The only Beauvais-Boucher set of Psyche tapestries in the United States is owned by Mrs. Alexander Hamilton Rice.

A Sincere Atmosphere of Colonial Times

In the Home of
ARTHUR WHITNEY, ESQ.
Bernardsville, N. J.
Lord & Hewlett, Architects

SERENELY situated on a gentle rise of ground, embowered by fine old trees, the house of Mr. Arthur Whitney at Bernardsville, N. J., gives forth an atmosphere of peace and quiet, desirable above all else in a home, emanating from love and a gentle appreciation of life and nature.

Sincerity is expressed everywhere and the true following out of the early American decorative idea has gained rather than lost the feeling of comfort and intimacy that is the spirit of home. The generous fireplace, with wide windows, the open corner cabinet, the large uncovered floor spaces, all offer hospitality. The wall papers and chintzes are gay without being flamboyant, while the few necessary modern pieces of furniture have taken their places most agreeably.

Altogether this house is a lesson in gentle home atmosphere.

Skill in the Harmonizing of Art with Comfort

The Home of
ALFRED C. BOSSOM
New York City

THEY are so full of intimate charm and feeling that it is hard to believe that these pictures are of rooms in a New York apartment. While looking at them one has the sensation of being in the room. This effect is due to the wise selection and combination of different kinds of furnishings.

The fine old Welsh dresser loses much of its austerity by close association with the Italian furniture and lamps. Combination of different kinds and periods are as correct as they are beautiful if one chooses pieces having similar lines.

Another view of the same dining-room shows a further admixture—Spanish and English, with a modern portrait that in no manner seems out of place. This home has an atmosphere that is home—all the while remaining the epitome of good taste.

ART AS THE PERSIANS SAW IT

By DOROTHY DENT

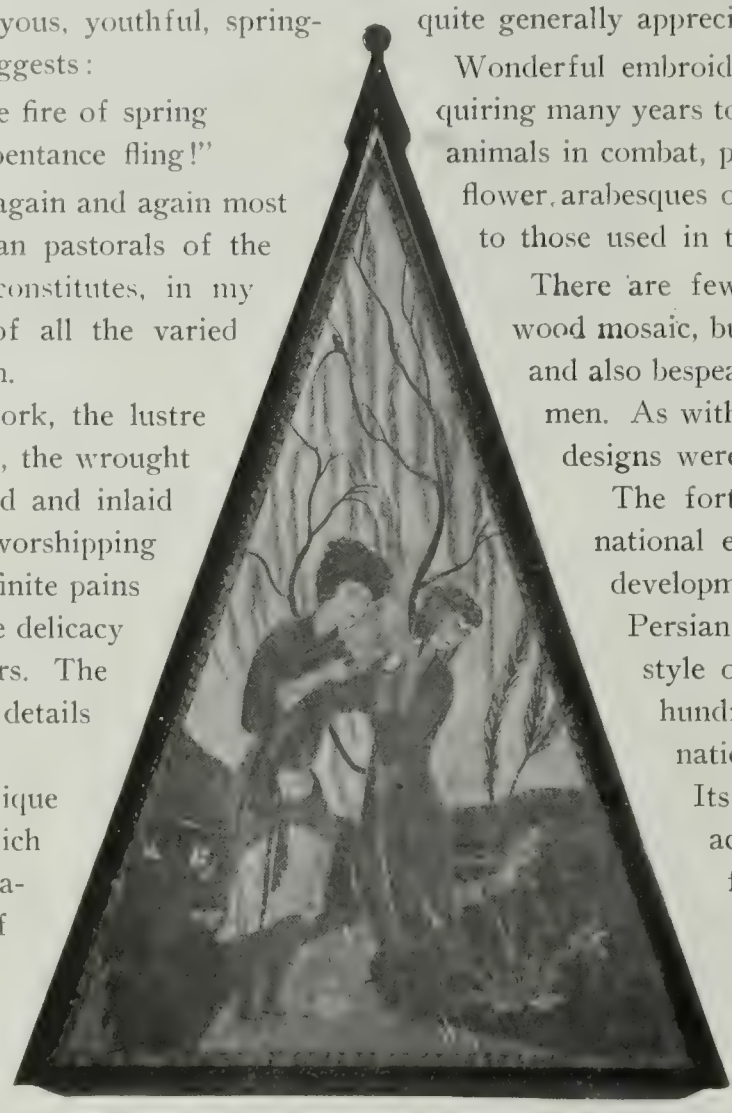
IN order to fully appreciate any art we should approach it in a mood harmonious to the spirit of the people and period of life during which it developed. Thus it would seem that Persian art may best be enjoyed and understood by bringing to it a joyous, youthful, springtime mood. As Omar himself suggests:

"Come, fill the cup and in the fire of spring
Your winter garment of repentance fling!"

The "fire of spring" is pictured again and again most graciously in the numerous Persian pastorals of the miniature painters, whose work constitutes, in my opinion, the most characteristic of all the varied branches of Persian art expression.

Whether we study the metal work, the lustre ware, the carpets and embroideries, the wrought ivory, the miniatures or the carved and inlaid wooden articles of this beauty-worshipping people, we are impressed by the infinite pains taken to secure the greatest possible delicacy and refinement of forms and colors. The charm deepens as we examine the details of lines and patterns.

We occasionally see now, in antique shops, some of the gay tiles which were formerly used in the ornamentation of walls and domes of mosques, gateways, caravanseries, important buildings and tombstones marking the graves of saints. Being used so extensively, they were made in numerous patterns of much variety: geometrical designs, scenes of garden and court festivities, and intricate interlacements of flowering vines with narrow bands passing over and around them. Some of the tiles were several feet in length and were further enriched by the addition of borders of Arabic characters, usually texts from the Koran. The charming iridescent glaze was obtained by mixing a proportion of gold with the tinted glaze before baking. The Persian love of variety is again shown in the unique shapes of the tiles. We might suppose that they were always made square, or oblong like bricks, that they might be easily fitted together, but it is refreshing to find octagonal, triangular and star-shapes among them.



Garden Scene—Adapted from a Miniature in the Boston Museum—By Dorothy Dent.

The dim, subtle beauty of the metal work is very restful after seeing many rich colors. It has the double charm of being exquisite in form and proportion and of having delicate designs engraved upon it. Gracefully interlacing ribbons form medallions, in which are groups of dancers, acrobats, lovers, huntsmen and animals. Pitchers, water-basins, jars and boxes were ornamented in this way, as well as implements of war. The sets of armor of damascened steel, with inlay of gold and silver, are justly famous. So, too, are the exquisitely delicate rugs and carpets, which need no comment in so short an article, as this branch of Persia's great contribution to art has become quite generally appreciated.

Wonderful embroidered shawls and wall hangings, requiring many years to complete, show patterns of hunters, animals in combat, plants, birds in blossoming trees, and flower arabesques of the most enchanting kind, similar to those used in the weaving of floor coverings.

There are fewer examples of wood carving and wood mosaic, but they have a closely related charm, and also bespeak the patience of the Persian craftsmen. As with the western craftsmen, geometrical designs were the most favored for inlaid work.

The fortunate circumstance of a continued national existence has greatly facilitated the development and progress of art among the Persians. The characteristic and distinct style of the art has changed but little in hundreds of years, contact with other nations having but slightly influenced it. Its roots lie deep in the national character. So widely diffused is artistic feeling that the craftsmen, often simple peasants, design as well as execute the most elaborate motifs in textiles, metals and other materials. Modern fabrics compare not unfavorably with the most ancient specimens, as also some kinds of metal work.

The re-awakening of Nature in the spring months and the swelling of the sap-fed buds ever wakes a responsive thrill in human hearts, giving them renewed buoyancy. And it is at this season that Persian miniature art—a whole fairy world in itself—will have its greatest influence upon us. It is a phase of painting too little known and one that offers many joys to the student.

Preserved within the covers of priceless books are all the lavish, sun-gilt hues of former springs. All the splendor of Oriental court life is spread before us as we examine the delicate pages painted so many centuries ago. It would seem that life in Persia must have been one long day-dream among flowering trees and bushes, set to the music of laughing brooks and the songs of most decorative and sociable birds; one long feast, at which wines and fruits and delicate sweets were served, and partaken of to the accompaniment of gentle melody from stringed instruments played by graceful young musicians.

In this dreamland of leisure it seems impossible for any element to interrupt the happy spell. We sense the absolute tranquility of the East in their calm charm, which

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The Living Room of the Country House

PERHAPS no other room permits such adequate expression of a predilection for harmonious surroundings as does the Living Room of the modern country house.

¶ The inviting sense of comfort, the spirit of hospitality — withal, the decorative distinction, which should characterize this important room may be realized quite readily by recourse to this interesting establishment —and without the objection of prohibitive cost. Here, indeed, are reproductions and hand-wrought *facsimiles* of which the master-makers of Early English, French and Italian Furniture might well be proud.

¶ A visit to these twelve Galleries will reveal a wealth of suggestion not alone for the Living Room, but for the dignified Hall and Dining Room, the garden-bordered Breakfast Room and the daintily arranged Chamber and Boudoir.

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rests and soothes our hurried spirits and lures us back into luxurious fancies of things we have longed to enjoy to the full—fancies which music and poetry often warm to a momentary glow.

There are scenes of war and of the chase as well as of quiet garden pleasures; scenes in palaces and in temples, illustrating anecdotes and amusing episodes. Some of the pictures combine life outdoors and in,—the artists having taken quaint liberties with architecture and perspective, to let us see around corners! Of the pools of fountains we are shown a bird's-eye view. The lack of any attempt at foreshortening is a peculiarity,—and to many, a charm,—of much of the early art of both the near and far East.

When we are transported to a park or garden, we are shown every detail of its beauty. The lawn is sprinkled with innumerable flowering plants. Larger ones spring from crevices in the rocks, and the rocks are themselves alive with faces in outline, such as children delight to discover in nature. Slender maidens gather fruit from miraculous trees or sit dreamily beside streams and await their lovers. Their long, gaily patterned garments, looped up to reveal yet richer linings, make striking and graceful silhouettes. The clouds are unlike any of our known world, having taken on fairylike forms which seem truly frolicsome. They are skillfully made to curl into suggestive ornamental shapes, and even to excel Chinese conventional clouds in their acrobatics! The flowers are allowed to grow only where they will be most decorative, which surely is their purpose in life as well as in art. Some give the appearance of growing just as happily upside down!—owing to the quaint perspective.

The hunting scenes, bold in action, show the same careful detail and consciousness of the purely decorative purpose of the art—an idea ever present in the artist's mind. How superbly the horses, lions, tigers, camels and gazelles were depicted! The nature and characteristic movements of each animal were knowingly studied and memorized, and then adapted to a slightly conventional treatment. How delicately the horses lift their dainty feet! They seem aware of themselves and of their lordly riders. The most minute patterning occurs on the saddles and trappings of

(*Continued on page* 328)

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the horses and on the robes of the hunters. The silver and gold armor is covered with an indescribably fine tracery of black or brown lines. Tents and summer pavilions of the princes are also most beautifully patterned over their entire surface, with arabesques requiring a magnifying glass to fully appreciate. The walls of the tiled palaces resemble heavy brocade or colored mosaic.

The inviting luxury of the interior court scenes presents a picture richer than the pastorals. All Eastern art is the result of an impulse given by the ruling monarch and is truly *court art;* this explains why the utmost skill of the finest draughtsmen and colorists was lavished on these records of royal festivity. Near the centre of the composition, on a platform, is placed the golden throne, with its gracefully curved and pointed back seen against a window overlooking the garden, or against some contrasting tapestry on the wall. Embroidered pillows and draperies are arranged upon it, setting off to advantage the figures of the King and Queen, whose ceremonial robes are usually black with gold motifs. Directly in front of the platform is a set of three or four steps, as rich as the throne itself. A throng of servants, bearing gleaming platters of goodly viands, strange cylindrical lanterns, candles and incense, approaches the royal couple. Seated musicians play upon long graceful lutes, harps and tambourines. Fountains toss their delicate silver spray into the perfumed air, dancers display grace of limbs and draperies, while others seem to be happily entertained in watching the spectacle with the King and Queen.

All is seen at the moment when refined pleasure is at its height: the sweets are always *about to be eaten,* the cup of wine is *just being offered* by the slender young Prince to the slender young Princess. All is delicate in idea as well as in execution. These pages are a never-failing source of enchantment, and glow like a chest full of jewels and wrought gold. Their clear notes of amber, jade-green, coral and lapis-lazuli linger in the memory for some time after the book has been closed.

In the illustrations for the Shah Nameh (the national epic of the Persians) and in some of the other elaborate pictured narratives, every conceivable activity within the palace and garden is shown in a single page! From the distance approaches a gay party of huntsmen carrying their bows and arrows and game, several of them having falcons on their gloved wrists. From high windows and trellised balconies peer the court ladies, watching the sportive scene in the park below. Occasionally one holds a wee baby in her arms. Some watch from the roof, though the frail palace seems to totter with their weight! The structures are generally so open that the sun appears to beam on every part, though no shadows are cast in this strange, impossible world. The exterior and interior walls are equally ornamented, and the many gracefully arched doorways and windows are always accented with panelling of more pronounced richness. Hardly any portion of color is left unpatterned, yet so well are the masses placed, one against another, that no sense of confusion is felt. A thoroughly practiced hand and a patiently developed artistic perception are required to avoid chaos in such a hazardous undertaking.

(*Continued on page* 336)

What kind of man are you— when the excitement's over?

Because our country is good to live in, it was worth fighting for. Because it was worth fighting for, it is worth lending to. Don't be a deserter. Lend!

Uncle Sam made preparations for a big campaign this Spring. It was the very vastness of those preparations that made the Germans squeal. They didn't like the taste of their medicine. Now the bills of Victory have to be paid.

It takes a higher, finer patriotism to pay when all the excitement is over. But that's the sort that bears the stamp "Made in U. S. A." The American soldier showed it. You didn't find him whining. Show it as he did.

Dig deep into your pocketbook, deep into your future earnings. Help our country keep its word at home as it kept it abroad. Lend!

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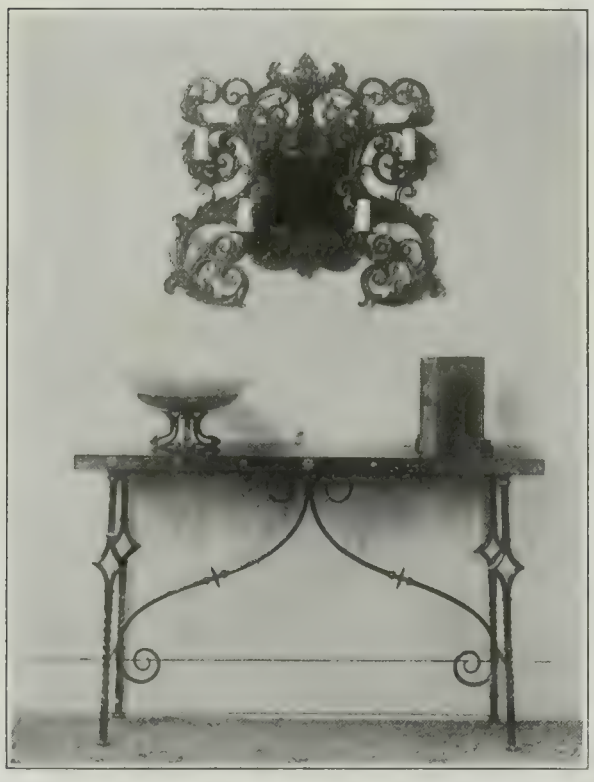

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489 FIFTH AVENUE NEW YORK

INSPIRATION OF THE CRUCIFIXION

(*Continued from page* 301)

amber sky flecked with little floating clouds. It all lacks the forceful portrayal of the tragic scene, but the merit of the work is great and surprisingly so when the period of its execution is taken into consideration.

Rubens' painting of the crucifixion (1613), now in Antwerp, is one of the most powerful portrayals of this subject. I allude to the intellectual side of this interpretation, for there is running through it a spirit, a life, which has given it a place foremost among the greatest paintings.

In this, there is a suggestion of the terrible, a frightful overawing which engrosses our thoughts and strikes our spark of sympathy. The eye is involuntarily drawn to his massive figure as the central weight of the composition. He represents Christ in the nude, not partially and feebly, but of correct proportions, a man of strength and human power; thus emphasizing the importance of His personality, as acted in the drama of His race, and vividly suggesting the pathos, the horror and suffering of His last hour.

Cold and storm are felt in shivering combination. The crucifixion looms, half hidden by mist and conflagration, large and distant against the sky, in the dimness of that frightful night, as history has pictured it to us. The thieves Dismas and Gestos hang beside Him, and are almost hidden by the storm. The figure of Mary stands before her son, with arms raised in appealing agony and distress. Mary Magdalene kneels, clinging to the cross, the picture of humiliation.

The message of this masterly work is found in the doleful mystery of the lurking atmosphere, the effect and treatment, which magnetizes the spectator into feeling himself to be one of the witnesses of the dreadful scene. And this great subject coming by way of the great old master Perugino, gathered perfection as it travelled and emanated in this magnificent representation of the Flemish school.

It is important that we mention Van Dyck's picture of "Christ on the Cross." In this we see nothing of the surrounding landscape, the multitude, the sorrowing intimate group, only this solitary figure of Jesus nailed to the cross, standing in relief against the dark and troubled heavens. Here his art has reached a higher sphere in that his figure stands apart and is not used as a mere pointer to the effect intended, but is of itself an essential figure, an idealized visualization of Christ in perfect resignation. The body is slender and delicately modelled, yet firm and supple as in the fullness of manhood, it is nude, save for a small strip of cloth knotted about the loins, the ragged ends fall at the side. His handsome face, brilliantly illumined, shows signs of suffering and torture, and the upturned eyes look pleadingly heavenward. The atmospheric influence is felt representing the moment when the storm clouds are gathering over the face of the sun. The main light in the picture evidently comes from some source far off, and blends happily with the darker tones in the background. Of all the portrayals of the crucifixion (done by the different masters) showing the solitary figure of Christ, this is easily the most wonderful. Rubens painted one (1612) strikingly the same, but that of Van Dyck's is superior to

(*Continued on page* 332)

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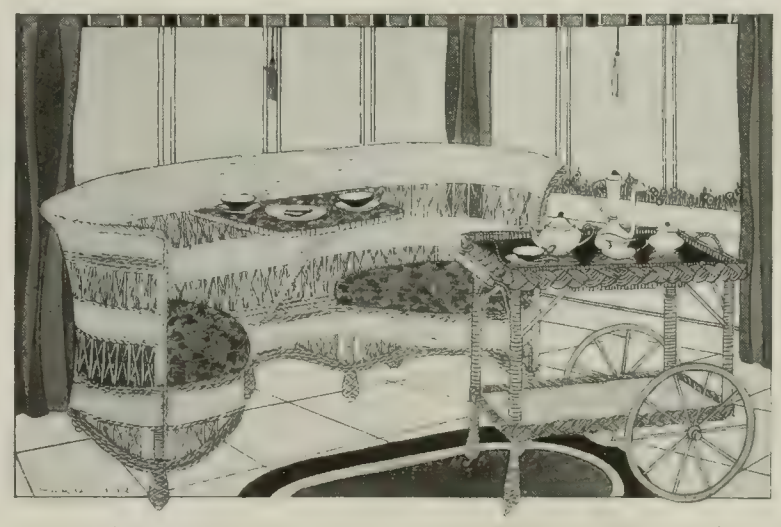

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"COUNTESS OF ROTHES"
By Sir Joshua Reynolds (1723-1792)
Size of Canvas 30" x 25¾"

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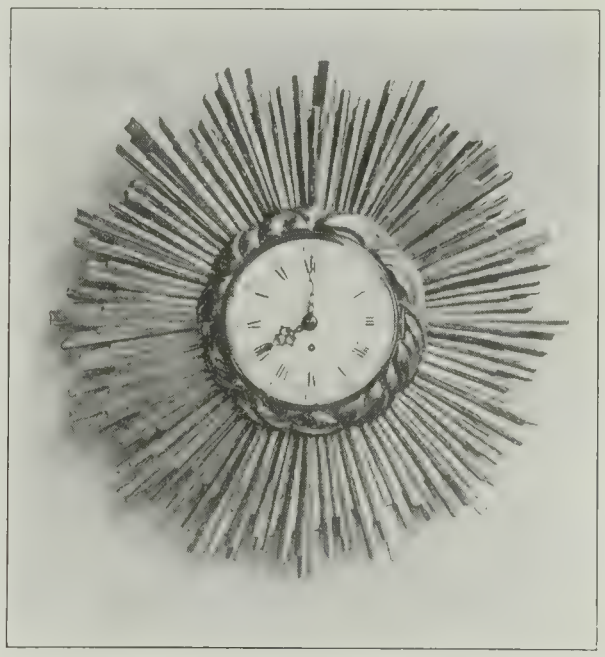

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Rubens in delicacy of feeling and refinement, while it is lacking in muscular energy and force.

As we look at this modern illustration, drawn by Jonas, each one must decide for himself what moment in this drama is therein illustrated. Here is tragedy, not triumph, tragedy beyond forgiveness, impossible to believe. We feel that the artist is gifted with an extraordinary vision, and a still rarer ability to portray what he actually saw and dreamed in his flight of imagination. It teems and thrills with suggestion of thought, connecting so closely the crucifixion of our Lord with the death and sacrifice of our noble men.

The picture overruns with profuse detail, but lacks atmosphere and shadow. The titanic figure of the bird, in the foreground, entangled in the twisted barbed wire, with outstretched wings, shows off in strong contrast the rigid body of the soldier, and above this rises the cross with the figure of Christ. Out of the misty background comes tramping the innumerable host, even as the people ran in crowds to behold Christ's humiliation, as He hung upon the cross, and from among this multitude there will come those to administer and lay him gently in his sepulchre.

Now, at the end, knowing better than any of you how utterly inadequate is our power to attempt to criticise the great interpretations given us by these masters, may we hope by chance to have at least awakened your interest in this great theme for expression, and furthered your belief that God must have endowed men with a miraculous power to have produced these magnificent pictures for us to venerate.

The Past is Inseparable from the Present

It was then as now, tyranny against man's liberty. Never in the world's history has the great sacrifice of Christ's life and His crucifixion stood out as since, and during this war men, not one man, have gone forth singing their way to glory in the path of the cross. It is not one mother at the tragic scene weeping to-day, but a million mothers giving and surrendering all they held most dear, fighting and enduring their sorrow in the anguish of silence. And as the little wooden crosses in Europe to-day stand out against the horizon, in the glory of the setting sun, they are symbols of a modern Calvary.

All this agony and suffering came because a demon by whom no civilization was ever touched without feeling his blight, had begun at one end to destroy a little land, Serbia.

In agony its cry resounded throughout the world, and the world responded to its appeal. The Allied army went forth fighting as one against the enemy. They went forth on this crusade with unity of thought, hearts throbbing, marching to the tune of death for humanity, thrilled with the passion of patriotism.

Now that the tumult and bloodshed is over and everything is hushed and still, we cannot escape the human pathos of it, nor withhold our vision from the scars. As far as the eye can see, we behold the barren landscape, outlined in its twisted frame of barbed wire, passing on its path of torture across this devastated land. It haunts us with its resemblance to the thorns which pierced the brow of our

(*Continued on page* 334)

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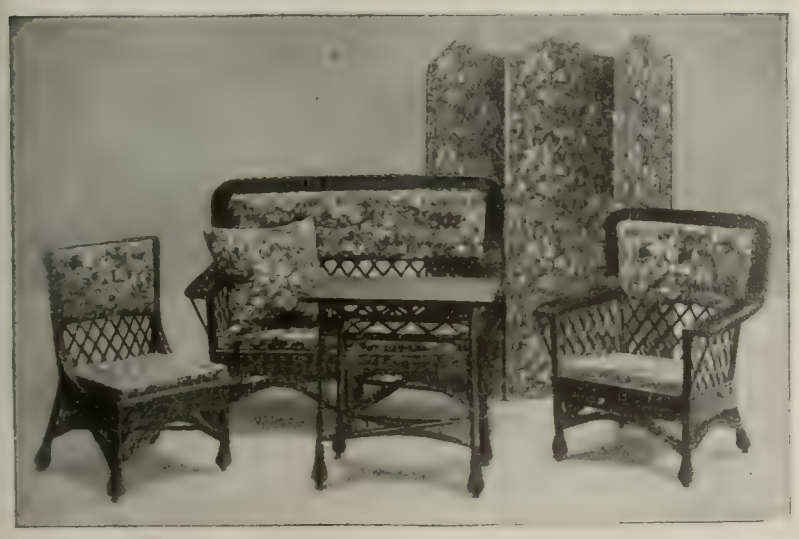

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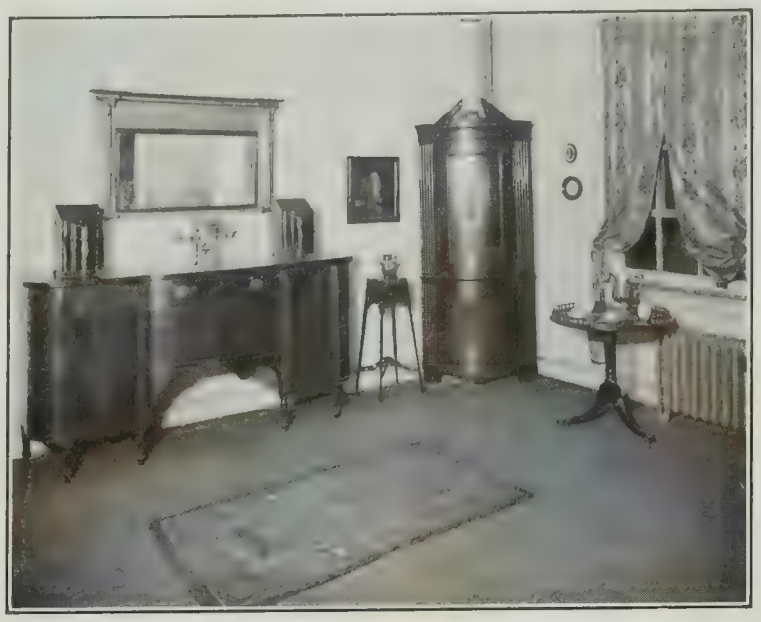

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suffering Saviour. Here and there the dense mass crosses in unbroken rows tear your heart until you re ber that crosses, after all, are only symbols, that they sta for something grander and nobler. Beholding this sce of mystery so silent, so remote, one realizes that their bei dead matters so little after all; it is rather the reason f their death, since they have reached a glorious freedom the realization of their ideal. The curtain of darkness fal We lift our eyes and behold God has placed them one one in his heavenly sphere, to shine as golden stars lightin the pathway for humanity.

Almost cruciform in shape, the bare trees rear themselv above the dead. Beyond the rolling hills, the sombre va leys, sorrowfully still, are emptied of their architectur treasures. Nothing is left but broken walls, and our em tions awaken to the call from the valleys of desolation whe death has lurked and bravery has triumphed, and we pra that out of this turmoil and chaos there will arise a ne inspiration for humanity, knowing it will flourish if give the sunshine of the people's understanding and delight.

KING MINOS TO MATISSE—GREETING

(*Continued from page* 313)

And what shall we do now, that the Bow of Apollo broken and the Pipes of Pan are silenced, save in the dee fastnesses of Greenwich Village?

I suppose that the only refuge left for those of us wh are addicted to the worship of the Golden Calf of Realism the Will-o'-the-Wisp of the Plein-airist, and the stark God dess of Accuracy is to poke fun at our aesthetic ancestors That is the immemorial refuge of old age—the sage an cynical platitude on the silliness of young things. Wha indeed can be funnier than the result of your three-year old's struggles to depict herself leading a big dog with muzzle, a chain and a blanket on his back? You fold i up, carelessly, put it in your pocket and show it to you grown-up friends who also laugh lightly.

Now why is that big dog's portrait a funny one? It i not so much that his head is far too small with his ey situated well behind his ear, that his legs are of unequa length and his tail not in the proper place for that of dignified canine. We should pass without a comment o a smile a carefully finished portrait of a blue-ribboned bench-kind with inaccuracies not so pronounced but jus as inaccurate. Is it not rather our schooling in the realistic photographic tradition which blinds us to the spirit of the work which is there and the delightful qualities it may have of line and decoration?

It is difficult to look at the Tiryns Lady with a Casket and suppress a chuckle. If your child had made that drawing it would have been done with the most intense seriousness of purpose. The eye forsooth in full view is placed upon a profile head. That is funny, is it not? It was not funny to the Mycenean. To him an eye was an eye, and was a far more expressive one if all of it could be seen than if only a part. And he painted that roguish eye upon the mourner in a funeral cortége.

The eternal foolish smile upon the face of his figured contemporaries, even when in the act of being thrust

(*Continued on page* 336)

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ART AS THE PERSIANS SAW IT

(*Continued from page* 328)

Persian Prince—By Sultan Muhammad.
Copied from the antique. Borders by Dorothy Dent.

It can well be imagined that such rich paintings would not appear to advantage if mounted on a white paper. The contrast would be too sharp. The need of a distinctive setting developed a charming method of border decoration. A pattern usually in dull gold outline was painted upon a mat of the tint best suited to the complete harmony; sometimes a geometrical pattern, but more often a fabulous scene. Where no design was used, the severity of the plain color was relieved by flecking it with gold. Sometimes the picture encroaches upon the mat in a peculiar and characteristic manner; a war-banner extends above the top border line, a horseman rides out of the scene to right or left, or a temple dome projects into the upper margin. There seems to be no reason for this quaint practice except that of mere whim on the part of the artist.

A few words about the technique may be of interest: "Tracing from the master's work was practiced for several years until the eye and hand of the pupil became quite accustomed to the work. By this practice the details and minutiae of the various figures became graven on his brain. The masters made the first sketch with a brush dipped in water only, which left on the paper, when dry, a waterline impression which served as a guide. Afterwards the outlines were drawn with ink, and then the colors were laid on."

Persian art, rich as it is in decorative values, color, in imagination and poetic feeling, offers to artists and art lovers alike an unlimited field for study as well as pure and endless enjoyment.

KING MINOS TO MATISSE—GREETING!

(*Continued from page* 334)

through by the lance of an enemy—that was not a smile to him.

The Rhyton of the fifth century B. C. with an excellent example of the smile and the additional improvement of cross-eyes, undoubtedly presented to Brygos, who is reputed to have made it, the portrait of a beautiful and serious woman, not at all fit for the insane ward. And if we could rid ourselves of the naturalistic prepossession, we also could see the beauty of the vase, now obscured to us.

This is not an argument for the revival of these idiosyncrasies of an age—the Romans tried it with a result such as we see in the Marble Head of Athena and the comparison speaks for itself although the later work is an example of extreme cleverness. I should like to propound to the reader a question on which I cannot make up my mind—how the archaic Greek with his abounding vigor, his natural and spontaneous mode of life and his keen wit, was able to keep his art so thoroughly disinfected from a conscious humor. Was it because like a modern child he approached his task with such an intense sincerity—that his calling had a touch of mysticism or religion to him? Perhaps he began his work in the same spirit as that of a contemplating contributor to an Academy Exhibition—to whom a joke would be lése majeste. Like most logical explanations it is difficult of belief. Your ancient had a human nature like unto our own, but the Cretan who painted the Minoan Circus may have been blessed with a sense of humor indistinguishable from his normal life-attitude, not, as with us, a separate and suppressed mood. It is not easy, however, to credit the serious intention of Hegesiboulos. According to the catalogued description of his work of art, it represents an Old Man going for a Walk with his Dog. Would it not pass for a likeness of some archaic Shylock come trading from Sidon, with his pet porker at his side?

Then there is that Return of Hephaistos, with Dionysos and Hephaistos both drunk and riding on a donkey. Do you suppose that this Prohibitionist's Parable could be looked at solemnly by a small Athenian boy? And yet Vulcan and Bacchus were both dwellers on Olympus. Could one publicly take their names in vain without going in deadly fear of a special thunderstorm?

At any rate the advanced Greek artist, more skilled in naturalism, perhaps subconsciously feeling the incompatibility of humor with the detailed perfection of his masterpieces, turned to the intentionally humorous. There can be no doubt of this. The figure which we reproduce, a bronze statuette of the Hellenistic Period, is distinctly labeled—"Grotesque." Perhaps it was inspired by some court jester of the Great Alexander but it falls as far short of touching a modern risibility as would a sad little deformed fool of King Arthur's court.

The glory of Attica had indeed departed.

It is a dangerous thing to point a moral—the discovery may be made too late that the point is at the wrong end. I believe, however, that if you will take the pains to spend

a few hours in the serious study of what our Metropolitan Museum has to offer in its collection of archaic work and will thereupon visit one or two exhibitions of modernist Art, you will be overcome both by incredulity and sympathy.

It is easy to understand how the spirit of the really modern artist, who feels the stirring of great natural forces throughout the world of man, must lean eagerly to embrace the expressions of quiet power, of a calm sense of freedom from trick and habit, of abounding vitality and unafraid simplicity which are the dominant message of the archaic artist.

"Here," he cried, "is my Golden Text! Let me, like a child, like the men of the World's Childhood, express myself untrammeled by the labors of my academic forebears!" and he proceeds to try to express himself just as academically as do they. Surely he falls into the same pit of tradition. His teachers perhaps had labored long to discover just how Titian ground his colors, how Michel Angelo handled his mallet and Holbein his pencil, and had done their best to imitate them—unashamed. But on every hand the Modernist now assails us with the technique of Old Cathay. The chisel-strokes of the masters of Praxiteles and the scratches of that stone-age artist who decorated the French cave.

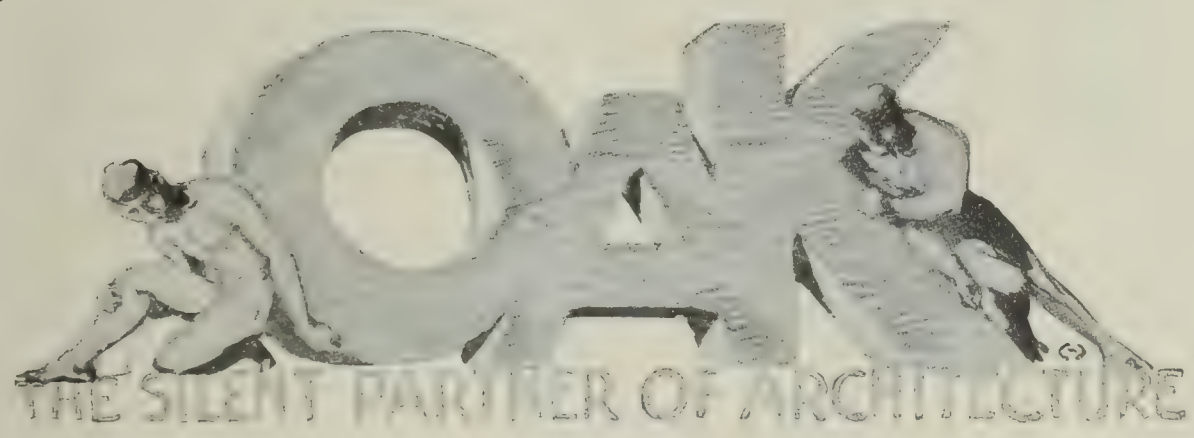
All that is missed is the intention of the primitive artist which was to do the very best he could, using all the knowledge at his disposal, gathered painfully by centuries of his predecessors, content indeed if he could add to it his mite of personal feeling, his iota of technical improvement.

America is as fresh a field for the achievement of the race as were the plains of Attica when the first barbarian Greeks descended upon them. And in the history of the race as a whole, but a day of time separates us from them. Surely we can, as they did, calmly and intelligently separate the wheat of tradition from the chaff, and like the doughboy going forward over the top discard all but the essentials of our equipment, and with a due sense of humor, tell the future digger among our ruins how our eyes looked bravely and sincerely for the thread of the beauty of life amid the Minoan Labyrinth of its daily problems.

SAINT-PORCHAIRE POTTERY IN AMERICA

(*Continued from page* 318)

instances similar figures have been introduced into the interior of the structure, and can be seen through the windows or portals represented thereon; such pieces are in the possession of Mr. Widener and Mr. Morgan. The other saltcellar in the latter gentleman's collection is a perfect little monument with mullioned windows, and redundant with details found on several of the larger pieces of this period; the little terminal figures at the angles, and the little puffy cherubs applied her and there, make it especially reminiscent of the fine candlestick in the Victoria and Albert Museum, London, and the saltcellar in the collection of



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Prince Czartoryski at Krakow, except that the little moresque towers on each façade constitute the originality of this exceptional piece.

The third period, and contemporary with Henri II., displays a certain departure from the general designs of its predecessors, and the niello ornamentation becomes more arabesque in treatment. The master appears to have abandoned the architectonic forms and sought to imitate fine pieces of goldsmith's work then in fashion, especially in the *aiguières* and *biberons*. Of this period there are three in America: the beautiful little ewer in the collection of Mr. Henry C. Frick, New York, once forming a part of the famous Hope heirlooms, the shallow cup, or ciborium, and the cover in the Metropolitan Museum. Mr. Frick's ewer is oviform in shape, and very similar in general style and design to the larger ewers in the Rothschild collections. Its various interlaced ornaments are identical in pattern also with the celebrated covered cup in the Louvre; it is distinguished, however, in addition, by several small appliqué figures of lizards, frogs, sirens, etc., which seem to climb about its body. Upon its surface, just below the trilobed spout, is a quaint heart-shaped device, displaying animals and snakes, probably of heraldic significance, the meaning of which is unknown. The ciborium and cover in the Metropolitan Museum are similarly decorated with this intricate yet graceful, endless ribbon-pattern to be seen on the ewer belonging to Mr. Frick. The cup itself is in perfect condition, and, like the saltcellar of the second period in the same Museum, and one in Mr. Morgan's collection, carries a suggestion of royal favor. In the centre of the interior is a shield encircled with the collar of the Order of St. Michael, surmounted with a royal crown, and bearing those interlaced C's, or crescents, the favorite badge of Henry II., and supposedly adopted by him out of compliment to his celebrated mistress, Diana of Poitiers, created Duchess of Valentinois, or, when construed as a *double entendre,* as the initials of Henri's queen, Catherine de Medicis. The cover, above mentioned, does not belong to the cup, but is covered with the self-same ribbon-like interlacements, and is surmounted by a tiny seated infant, which is probably a modern addition.

In conclusion, it may be added, the eleven examples of Saint-Porchaire faïence which have reached this side of the Atlantic have, each in their turn, been unconscious witnesses of their remarkable rise in the realm of intrinsic rarities, coupled with the appalling prices which have been paid for examples as they have appeared in the auction-room. Jumping from a few francs for a fine specimen to the inordinate sum of several thousand dollars for a single example, within the course of a few years, has brought this delicate faïence to so great a prominence that enthusiastic amateurs may yet outbid themselves in their covetous endeavor to secure a specimen.

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CALENDAR of EXHIBITIONS

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through April.

Arden Gallery, 599 Fifth Ave.—Small sculptures by Frances Grimes and Laura Gardin Fraser, with painted panels and brocades, to April 7.

Babcock Galleries, 19 East 49th St.—Eighth annual exhibition of paintings by William R. Leigh, to April 7.

Bourgeois Gallery, 668 Fifth Ave.—Modern paintings, through April.

Century Association, 7 W. 43d St.—Medallic art, to April 5th.

Demotte of Paris, 8 E. 57th St.—Exhibition of French Art of the Middle Ages, through April.

Ehrich Gallery, 707 Fifth Ave.—Monotypes by prominent American artists, including Sterner, Higgins, Prendergast, Sloan and Pach, to April 5th.

Folsom Gallery, 560 Fifth Ave.—Paintings by Daniel Garber, to April 5th.

Independent Artists, Waldorf-Astoria Hotel—Third annual exhibition.

Kennedy & Co., 613 Fifth Ave.—Fine prints, ancient and modern, through April.

Knoedler Galleries, 556 Fifth Ave.—Paintings by George Bellows, through April. Direction of Mrs. Albert Sterner, "Paintings of the South of France," by Jerome Blum, to April 9th. The latest work of Rene Lalique, of Paris, glass, etc., to April 12th.

Kraushaar Art Galleries, 260 Fifth Ave.—Paintings by Guarino, April 7th to 21st.

Levy, John, 14 East 46th St.—Ten paintings by George Inness, through April.

Macbeth Galleries, 450 Fifth Ave.—Group exhibition by American artists, through April.

Milch Galleries, 108 W. 57th St.—Paintings by Lillian Genth, to April 5th.

National Academy of Design, Fine Art Galleries, 215 W. 57th St.—Ninety-fourth annual exhibition, to April 27th.

Metropolitan Museum, Central Park at 82d St., E.—Open daily from 10 A. M. to 5 P. M.; Saturdays, until 10 P. M.; Sundays, 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Montross Gallery, 550 Fifth Ave.—Paintings by Horatio Walker, to April 5th.

New York Public Library Print Gallery (Room 321) — The War Zone in Graphic Art, including etchings and other prints, depicting eastern France and Belgium from the seventeenth to the nineteenth centuries. Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley. Print Gallery (Room 321), War Zone in Graphic Art. Stuart Gallery (Room 316), Master Ornamentalists.

The Penguin, 8 East 15th St.—Annual exhibition, April 7th to April 28th.

Pratt Institute, Ryerson St., Brooklyn, N. Y. Wood engravings by Rudolph Ruzicka, to April 5th.

Satinover Galleries, 27 West 56th St.—Paintings by old masters and art objects.

Whitney Studio, 8 West 8th St.—Sculpture by Florence G. Lucius and Grace Mott Johnson.

Young, Howard Galleries, 620 Fifth Ave.—Exhibition of paintings by Guy C. Wiggins, through April.

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VOLUME XI MAY, 1919 NUMBER 1

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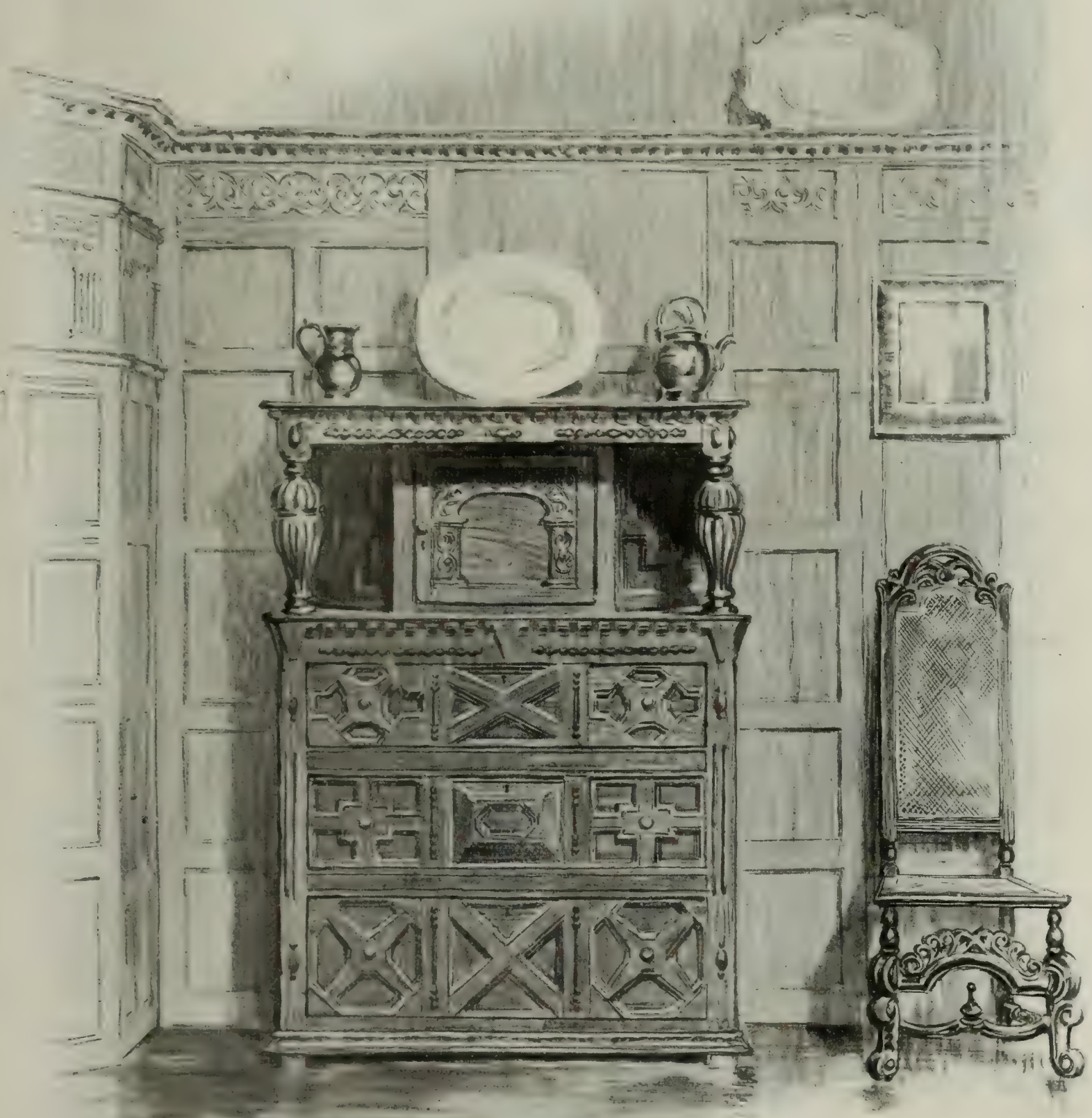

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Volume XI MAY, 1919 Number 1

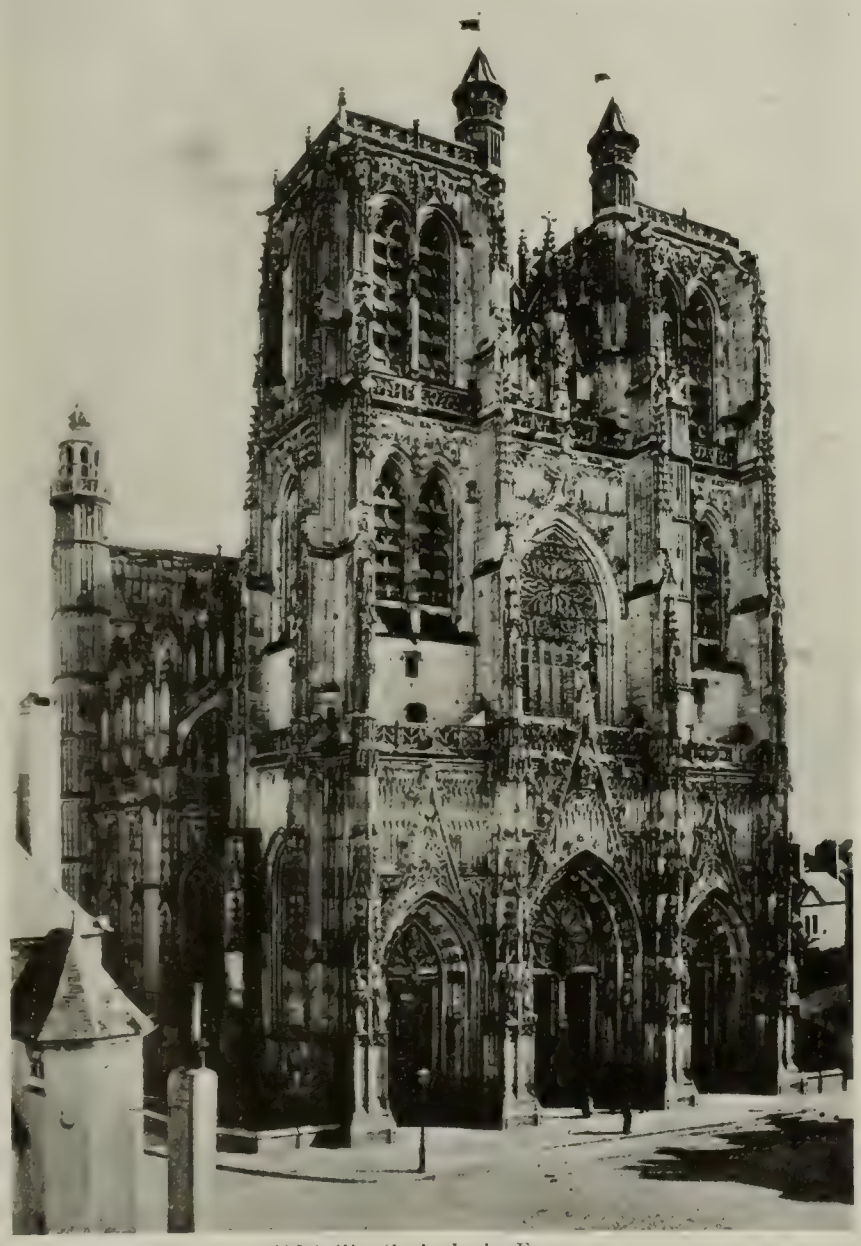
THE EFFECT OF WAR UPON ARCHITECTURE

There Have Been Two Great Influences in Architecture, War and Religion, and the Former is Dealt With in These Paragraphs

By JOHN WALLACE GILLIES

WHAT happened in the yesterdays must have its effect upon the to-morrows; in the past history of architecture is written the reflection of the future.

Since the most potent and tangible mirror of the past is its architecture and allied arts, and what remains of the old that was made or written, and since we can scarcely trace history beyond architecture, it is proposed to give a brief résumé of the architecture that has gone by, with a few comments on its probable effect upon that of to-morrow. If the average man should realize how architecture is the visible and material history of the great romance of our world's civilization through the ages, he would be far more interested in it and in the fact that the architecture of to-day is but the story of our own life, how we live and what we are doing, to leave our traces for those who come later to see, and to learn from, when all written words have failed to tell the story. One can write anything, and many different men can write about the same things in so many different ways that the reader who cannot see for himself is only confused, but the structures which remain tell only the truth, for they are the reflection of our own lives. Are they simple, chaste, of pure design, and executed thoroughly? Then we are a simple, direct-thinking people, who may become a powerful nation some day. Are they overdecorated, voluptuous and of impure design? Then we are a vainglorious, luxury-loving people, who will not long survive as a nation. That is the undisguised story that our architecture will tell about us.



Abbéville Cathedral—France

It is a simple matter to argue from "past performances," as one might say in the language of the day, to show that what has gone before cannot so suddenly alter its course without having its effect upon what comes to-morrow.

The first architecture of which we have any authentic record is that of the ancient empire in Egypt, 5000 to 3000 B. C., an age which produced the pyramids, the Sphinx, many obelisks, and sundry other structures, all in the nature of tombs, temples and monuments. Its main characteristic at this time was vigor, but later, under the first Theban monarchy, 3000 to 2100 B. C., architecture naturally underwent an aesthetic improvement without losing any of its character. At the latter date, the Hyksos invasion (the incursions of the Shepherd kings) interrupted all art progress, and nothing was accomplished until about 1600 B. C., when national life was resumed in Egypt under the second Theban monarchy, which continued until about 1000 B. C. This was the great period in Egyptian history, and their finest structures were built during this time.

From 1000 to 300 B. C., Egypt declined during what is

Amiens Cathedral

called the Saitic period, and we have the ending of their architecture, produced principally by the conquests of the Persians.

It is now necessary to go back a little in order to get the course of events; and from 2250 to 1250 B. C. the Chaldeans in Asia Minor were working out a style of architecture in clay, which if nothing else was original. Their structures were poor, however, and of no great importance except that it was the first known use of brick and tiling in building. The Assyrians and Babylonians, from 1250 to 538 B. C., carried this type of structure further, but accomplished nothing of lasting effect. At the latter date, the Persians overran Asia Minor and we have a new era of life in Architecture. They also conquered Egypt and, taking the best of the Egyptian architecture, with that of the Assyrians, they produced some really splendid temples.

Paralleling these times, from 500 B.C. to 300 B.C., the Greeks were developing an architecture far superior, and about 300, when Alexander conquered this country, the Greek forms quickly supplanted the comparatively gaudy ideas of the Persians. With the Greeks began the era of civilization in Europe, and as they are of our own race, with the same thoughts and tendencies, so it is fairly probable that their experience is one that we might well consider in arriving at our own probabilities.

The first real Greek architecture, after what is called the Heroic age, began with the Archaic Period, 650 to 500 B.C. The Doric order was used exclusively and its design, while always beautiful, was characterized by its vigor and power first of all. From 500 to 460 B.C. endured what is called the Transitional period, during which architecture underwent a general refinement of design and an improvement in execution, without loss in vigor. During the latter part of the period, Greece was persistently invaded by the Persians who had conquered Assyria and Egypt, and who controlled nearly all the eastern Mediterranean Sea countries. Although not so great a nation in numbers, the Greeks successfully resisted the Persians, and as a result national enthusiasm became so great that some form of expression must necessarily follow, and we have the Periclean age, 460 to 400 B. C., during which there was a tremendous movement in all the arts and in literature. This period was the high point in Greek architecture, the finest of their buildings being erected in this time, among them the Parthenon, called the most faultless in design and execution of any building known to man. This was the magnificent age which produced Phidias, Ictinus, and other great artists. The very nature of these successful wars of defense was such that the people were thankful at the repulse of the great peril, which might easily have overcome their country, and the keynote of their expression, even in architecture, was seen in the chastity of design and superb quality of execution. It was clean, honest, the most beautiful to be seen in any age; the expression of a people grateful that they had escaped a great peril, and yet strong with the sensation of having beaten it down.

A reaction necessarily followed such splendid activity, and during the Alexandrian, sometimes called the Florid, period in Greek architecture, there was a general slowing down in all efforts. Incidentally, during this period, Greece endured several disastrous wars which sapped her vitality to such an extent that other efforts could not be made. During the latter part of this century, 400 to 300 B. C., Alexander made his conquests, and the national spirit was so strengthened by the enthusiasm of these victories that a new impetus was given to all expressions of art, and many great monuments were the result of this added elation. But we now find a different note in their architecture. A conqueror is now the builder, and the expression of conquest must show. One would imagine from this that we might expect to find an added virility in design, but it was not so. The conquerors had seen enough of hardships and would have an architecture which expressed quite the opposite; it must be ostentatious. Simplicity was abandoned for rich ornament and elaborate designs. Splendor replaced artistic perfection. The country was rich, it was arrogant; it had conquered.

This could not last long, and from 300 to 100 B. C., we have a decadent period during which the design of their buildings were weak and lacking in essential qualities. Greek art was fading, and also Greek national spirit. With the Roman Conquest, about 200 B. C., ended real Greek architecture, although its influence will never cease.

So there we have the experience of the Greeks. Their architecture began strong and virile before other things, developed in beauty gradually, lost power gradually, and, lacking in power, there was an attempt to replace by a high degree of ornate decoration the missing quality. Thus the architecture underwent a florid period and died, at least so far as Greece was concerned. It seems that we need not read Greek history to know about the national life of the Greeks, its architecture tells the story so completely.

The road of civilization then led to Rome, and from there, we shall see, it was the great gift of the Romans to distribute it through their conquests to all western Europe. While the Greeks gave to the world the perfect forms in all arts, it rested with the Romans to apply them to our every day practical life. The Romans were essentially a race of engineers and builders, and where the Greeks built for sheer beauty, the Romans constructed because they needed the building for a purpose; and yet, they did not forget beauty, although they standardized it, and turned it out in quantity; arranging their architectural designs in such a way that ordinary labor could turn it out quickly.

With the Roman conquest of Greece, and the absorption of Greek ideas began the first real architecture in Rome. Previous to this time, the Etruscan forms of architecture were the only ones which were possessed, and since the Etruscans were essentially a race of engineers and builders, their forms were crude and generally lacking in aesthetic qualities. This practical instinct of the engineer, however, enabled the Romans to apply the Greek forms in such a way that they might be more useful. Whereas the principal structures of the Greeks were temples and theatres, the Romans used architecture to effect and built arches, amphitheatres, villas, baths, basilicas and temples.

Again we find a nation rich from conquests and of a mind for rich forms in architecture. Splendor was the key-note of their architecture. During the reign of Augustus, 27 B. C. to 14 A. D., Roman architecture reached its height in design, and during these years is found the successful combination

Saint Sulpice

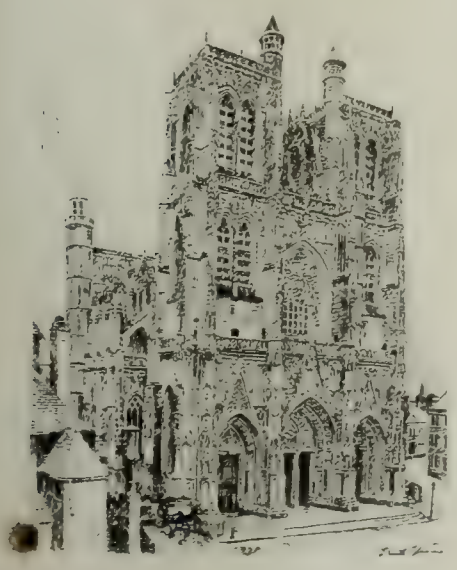
of Greek refinement with Roman elegance. With successive Emperors, Roman architecture increased in richness and decoration to a high degree. In the latter part of the first century were built the Arch of Titus, the Colosseum, and many great Roman structures, and during the second century there was great activity. During the third and fourth centuries there was a noticeable decline in design and purity, probably due to the fact that the removal of the capitol from Rome to Byzantium, the name at that time being changed to Constantinople, brought about an Oriental influence which affected design, but principally because the Western Empire deteriorated in every way. During these years the Goths gradually overran Rome, increasing their ravages until its final fall, 476 A.D. These were Teutons.

Constantine had recognized Christianity at Byzantium 328 A.D. and, aside from war, this was to be the principal influence in architecture and in the life of the world for many centuries. Oriental influence upon the architecture of the Eastern Capitol was such that, although its structure was Roman, the decoration was distinctly Oriental, and we have the Byzantine style, the principal structure being the great Hagia Sophia at Constantinople, built 532 A.D., under Justinian, and which stands in good condition to-day. This is commonly called St. Sophia, but that is incorrect, since it was not dedicated to a saint, the name Hagia Sophia meaning Divine Wisdom. The Turks have changed the pronunciation to Aya Sofia, and it is now a Moslem church. After the fall of Rome we have the Dark Ages, a period well named, when barbarism triumphed over all civilization except that of Byzantium. It is an illustration of what we might have suffered had the Germans won in our own time.

For five hundred years there was no progress to speak of, and it follows that there was no activity in the arts. In the East alone there was a continuance of normal life, and Byzantium prospered while Rome fell, although the Byzantine architecture, strangely picturesque, was oriental in detail, and not destined to have any great influence upon later times. It is curious to note that Hagia Sophia, probably the first great Christian church, is now in the hands of the Moslems.

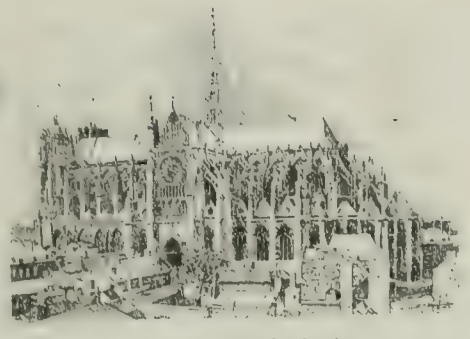
However, it rested with the Romans of Byzantium to be the caretakers of our civilization, and they did not abuse the trust. The Romans of the East were more trustworthy in this respect than the Romans of the West. The influence of Byzantium was spread over Ravenna, Venice and Rome during these latter centuries of the dark ages, which might be indicated 500—1000 A.D., and from this seed to see later the great Revival of the mediæval times.

During the eighth century the Mohammedans overran Spain and entered France, being defeated by Charles Martel at Tours, 732 A.D. They were forced back into Spain again, but were not ejected from Spain until many centuries later. The French also successfully resisted the Huns, a Tartar tribe, and not Teutons as supposed, during the ninth century. It seems to have been the fate of France to have thrust upon her the task of successfully resisting pagan invasions.



Detail Abbéville

During the Dark Ages, which were practically one succession of wars, there was no progress in the arts. It rested with Byzantium to carry the thread of civilization and with the monasteries, which were more or less respected in spite of the pagan character of the wars. But during this time the Christianization and civilization of the Celts and Germanic tribes was going on, until with the beginning of the tenth century we find some visible signs of social order.



Amiens Cathedral

The architectural activity of the Mediaeval Ages began at Rome, Ravenna and Venice, and was principally ecclesiastical. At first, naturally, it was crude, monastic in form, and gradually blossomed into Romanesque, of which S. Bartholomew's Church in New York is an example. The meeting of classic and Byzantine influences was effected, and in this style we find a curious mixture of styles as a result, which later culminated in the great Gothic architecture of France, England, Spain and the Rhenish provinces. This style has been referred to as round-arched Gothic, and was the real beginning of it. Gothic was essentially structural, as compared with the aesthetic consideration of the Greeks. The style gradually spread over France and developed into the pointed arch so characteristically Gothic, the first attempts in this construction being made in Normandy from 1050-1100. For the first time in our civilization, the roof was built entirely of stone, which resulted in a fire-proof structure.

In 1066, the conquest of England by William of Normandy brought architecture into that country, and the construction of many monasteries and two great cathedrals rapidly followed, Durham and Norwich, 1096-1133. The English style was more picturesque and less refined than that of France, a characteristic that was always to remain with the English.

The twelfth century marked the ascendancy of the church, the relative functions of the church and the state being settled during the period. Social order followed the rise of the Papal influence, and the result upon civilization was very gratifying. The wars of the crusades, though not successful, added greatly to spiritual impulse, which seemed to profit by sacrifice, and resulted in added impetus to the building of Christian edifices.

In France, a feverish activity in ecclesiastical structure began. Notre Dame, 1163-1200; Chartres, 1194-1240; Rheims, 1212-1242; Amiens, 1220-1288, the largest of the time, and the lovely Sainte Chapelle at Paris, 1242-47, all being built. The French progressed almost too rapidly and their Gothic interest diminished only too soon, the end of the thirteenth century seeing the last of the best of it. It finally went through a flamboyant period and ended with the Valois period, which began in 1483. Toward the end, they vied with each other in their attempts to get spindly proportions and ornate construction, which ended in the collapse of the cathedral at Beauvais in 1284. It was later rebuilt in more stable proportions.

The Gothic style is mentioned rather at length, as the cathedrals are the greatest triumphs in all architecture, and necessarily in all art, as architecture is the greatest of all arts, and most of them depend upon it.

The Gothic impulse did not end so quickly in England. The English were slower and more methodical, more conservative in their ways, their best efforts lasting well to the end of the fourteenth century.

(*Continued on page* 38)

The house of Mr. Truman Newberry at Grosse Point, Michigan, is seen below embowered in trees.

Consider Your Trees How They Grow and Appreciate Them

IN the dim past when certain men evolved the art axiom that the curved line was the line of beauty, some one discovered that trees had perfect proportions and balance of design. Doubtless long before that they had sensed their beauty and realized their usefulness. It appears, however, that human beings are slow to appreciate Nature's prodigal friendliness and for that reason centuries passed before man took unto himself the tree for decorative purposes as he had done with certain species for economic reasons. In fact, not until the Renaissance do we find clear indication in the western world of any such uses of this priceless boon.

It is needless to mention the gardens of Italy where stately cypresses stand sentinel over ages of culture, nor speak of the Park at Vaux whose beauty so incensed Louis le Grand that he commissioned *Le Notre* to design the gardens of Versailles which to this day have never been surpassed in magnificence or perfection of detailed design and the chief conception of his plan was the forest. Whether he so intended them to be, they are to-day the glory of Versailles and, through their natural dignty, warm the icy splendour of the palace.

In England, whence we derive our main impulses of home

making, there has always been a keen appreciation and a sedulous care of trees in decorative uses as well as in park and forest preserves.

One of the first post-war precautions of that country has been to replace the vast inroads on her forests and lawns. Indeed, the English know the value of trees as do perhaps no other people — nor do any apparently get such personal enjoyment from them. The Englishman's lawn tree is in very fact his vine and fig tree.

This is as it should be and the sooner we, as a people, likewise become closely associated with trees, the better for our homes, our national art spirit and for ourselves.

That their decorative value is becoming appreciated here is evident in the illustrations appearing in these pages. It will be perceived that some of them have been placed by design to perform a certain rôle of beauty, while others, like those around the home of Mr. Truman Newberry, lower left, at Grosse Point, Michigan, are of Nature's own planting, having been carefully preserved by the architect to embellish his plans.

There was a time, fortunately past, when builders deliberately felled trees about the house site. This type of builder was followed by one that crammed as many shrubs into the lawn space as possible. The one is as bad as the other. There is only one rule to follow and that is, the site having been chosen, to save all the trees possible for use in the landscape plan, eliminating only those that obstruct desired vistas and open spaces, and it would be wise to consider most carefully the whole estate before even this is done for frequently transplanting adds to the beauty of both sites and, "only God can make a tree."

These three views of the home of Mr. Edward Coykendal of Kingston, N. Y., show trees at their best.

THE PRIDE OF CIVILIZATION

A Plea for a National Style in Decoration and Craftsmanship

By G. H. McCALL

THERE are few inquiries more interesting than one into the character and tendencies of an epoch, as ascertained by the reflection in its craftsmanship. Such an investigation, if referring to modern times and extended beyond a single country, must necessarily be incomplete on account of the enormous mass of material, which defies any exhibition of the prevailing artistic tendencies. To make even a cursory survey of existing artistic movements in these days of paint, plaster and veneer is a stupendous undertaking, and the process realized in the industrial part of them is such that divers matters, at the disposition of the craftsman alone, give one the feeling of general perturbation. There are nations who have had the advantage of precedence in education in the principles and practice of the arts. The experience of France, Italy, as well as England, shows that art is a national asset of enormous value, both directly and indirectly. Yet the effort to increase the value of that asset could have had no permanent effect unless it was consistently backed up by an educated public taste. It would be utopian to expect that any young nation could become artistic in the short space of a century or so, nevertheless a sound and systematic programme for putting good and bad art before the public, with the prominence they respectively merit, might effect a considerable improvement in its powers of discrimination. Textbook knowledge is not enough by itself. The eye needs that training by the examination of examples of the finest work, contrasted with those that are immature and decadent. However, there are men of high ability, who, recognizing the necessity of shouldering the wheel, are resolved to follow up the course in such a way that we have no right to look despairingly on the future, rather to rely with a reasonable faith on its fertility. The future offers the most extraordinary possibilities, and no one can tell what genius is latent in the human mind. It is nevertheless a matter of growth; there is comfort in this thought, however, because "not Heaven itself upon the past has power," and for that reason any attempt to further artistic appreciation must be with the knowledge that the appreciation of its elements generally acts as a prelude to a development of a taste in other directions.

In the matter of American decorative habitations there is a hopeful and welcome movement taking place in our midst, but at the present moment its condition has the effect of having been swept over the land like a tornado, with its merciless tangle of trappings for temples, mosques, chapels, pagodas, huts, tents and caverns, strewn about in a riot of confusion, without a suggestion of being in any way national. In the wake of the wind the country has become dotted with Gothic castles, Italian villas, Moorish alcazars, provincial farmhouses, chalets, cottages and casinos, with a semblance of the severe dungeons of the middle ages rubbing their gaunt walls against elegant French chateaus and English manors — an indiscriminate mixture of classic art, free art, of all styles and fantasies. In the midst of it all there is a mixture of impertinent travesties, of bizarre types becoming confounded with more bizarre periods; cults have risen with their fetiches, blobs of color are bespattered here and there, and grotesque names have arrived, such as *quinzième, seizième* and *dix-huitième,* as though the poor French were responsible for that part of the middle. Verily there is a mixture of all styles; a copy of almost everything, in the extraordinary tricks of which is the barest reminiscence of pure form. The machine and the mold have loosened upon the earth a lack of sobriety in certain forms of decoration, and it is not too much to say that pure composition has been sacrificed to the meddler with any handy material. When the children of a distant generation occupy themselves in a retrospective study to our doings in regard to decoration they will recognize the rut into which the age has fallen, and so deeply that they may well be amazed as to the manner in which we have by them extricated ourselves. Journals and magazines are overladen with the same meaningless symphonies and vibrations relating to this nuance of grey and pink color scheme, or that attempt at blending the stale and the commonplace, so much so that these children will look upon the doings of their ancestors with dismay. In viewing this present chaotic state one looks back in despair to the time when decoration signified embellishment, either in aiding nature's work or the works of man, when effects more or less happy were produced, varying with the then prevailing state of civilization, and in accordance with pure style and taste; when decoration, more than any other form of art, was subject to the eternal laws of harmony, when its conditions were to characterize absolute or relative beauty.

The heritage of a national style is the pride of some older civilization, in fact most countries are significant in their own predilections in which they excel, and great periods have come and gone, leaving their magnificent and indissoluble traces behind, giving evidences of their originative power, the influences of which will last forever. The history of some countries is recorded in their furniture alone, and their craftsmen have possessed that perfection in the employment of their calling as though they had explored all the veins of antiquity, renewing and transforming the types with a prodigious fecundity while they adapted their genius to the exigencies of each century. Throughout it all war and the hard struggle for existence urged along all men's efforts, and the hands which were to unconsciously guide the looms or shape the ductile metal into forms of beauty in after years, then grasped the sword, or were hard and horny with the roughest work of a slavish existence. Yet out of those dark ages the brightest jewels of any casket sprang up with dazzling beauty, and there has been left behind a land thickly studded with cathedrals, churches, mansions, castles, the grandeur and picturesqueness of which impress the soul to this very day, and will have never-ceasing influence. They were the result of the efforts made by kings, governments, cities and individuals to develop and spread among the nations a love for the arts and a high capacity for applying them. Succeeding generations have left their mark, and often much of the charm depends on such changes, their pleasant variety adding a human interest and a sense of historic continuity altogether agreeable and sympathetic.

Socrates declared that beauty was founded upon fitness, and fitness was utility. It was the sacredness of these feelings that made ancient Greek (Continued on page 37)

JOYCE KILMER'S DECORATION

The French Government has Conferred on Him Posthumously the Croix de Guerre with the Palm

THE posthumous decoration of Joyce Kilmer by the French government with the Croix de Guerre with the palm brings crowding to our minds a wealth of tender memories of this poet, soldier, lovable boy. The citation reads as follows:

Sergeant Joyce Kilmer

Regimental Intelligence Section

165th Infantry, American Expeditionary Force

"Trained in the duties of a shock battalion, he gave evidence of great activity and bravery in the accomplishment of his work of reconnoitering. On July 9, 1918, when his battalion had been obliged to make a flank movement, he was of great assistance to his commander in assembling the details of the manoeuvre. The adjutant of his battalion having been killed, he replaced him in a remarkable manner. On July 30th, 1918, he was killed by a bullet while carrying forward an attack at the side of his colonel."

(Order No. 12438 D, December 21st, 1918)

General Headquarters

Delivered by the Marshal of France

Commander-in-Chief of the Armies of the East

Who of us who knew they both would have dreamed five short years ago that the earthly voices of Rupert Brooke and Joyce Kilmer would to-day be stilled! It seems to me that this "Buddie" of mine must surely be in Grand, that tiny village in the Vosges, where we spent Christmas 1917 together, and where I saw him last.

Though the French told us 'twas a mild winter, it seemed a crimping cold day that found me standing with Captain Mangan and Father Duffy in the Place of that sleepy town early in December, 1917. Soldiers were moving to and fro on their duties, and suddenly I was aware that a soldier in a marching squad had winked at me! It was Joyce, but I didn't realize it until he had passed. I asked Father Duffy, who seemed to know everybody by name, if Joyce was really there. "Do you know Joyce too?" He returned, "Why, certainly, he is here. He billets right around the corner, and likely he is there now. Let's go around and find him." And around we went. Needless to say, it was a happy visit, for we talked of many things other than cabbages and kings, yet I doubt if at that time we let many opportunities slip to remark on kings!

Then began our friendship. I had known him for years though the acquaintance was slight. However, with Rupert Brooke and Vachel Lindsay as mutual friends and the war as a common immediate bond, our friendship was cemented.

Time is not counted by days and nights by men at war. I cannot recall exact dates, but the sun on the day before Christmas swung in a leaden sky that promised deeper snow and more cold.

In the late afternoon of that dull day I dropped in on Father Duffy as he was finishing confessions and found Joyce there busily arranging the music program for the midnight. mass. Assembling it from memory, and the poor lad was cudgelling his mind to find the words of Phillips Brooks' "Little Star of Bethlehem." His appeal to me was as amusing as it was useless, and I soon left him, to return almost at once, for I found in my billet my first mail from home in which was a little pamphlet containing among other things "The Little Star of Bethlehem!"

It is impossible for anyone away from the mess over there to realize in the least degree the intense pleasure such trifles as this discovery gave us. I don't believe we would have exchanged that little sheet of verses for much fine gold. It was a part of home—of our traditions that had suddenly, in the midst of complete abnormality, been given us, and we prized it as a boon from heaven. It was to our minds the very rose of joy, the possibility of singing that particular song. And the service itself was one to remember long.

Imagine a fifth century church in a town whose ancient glory is attested by ruins of a splendid Roman amphitheatre, mosaic floored baths and secret tunnels. Into the sacred edifice were crowded French soldiers on permission, blessés and civilians as well as hundreds of stalwart young Americans chafing with impatience to get at this old-time foe of France, who had been fought from the arrow slit windows of this very church.

It is not strange that I should have lost sight of Joyce. The church packed to its utmost capacity, Father Duffy completely dominating the scene. Yet I was conscious of him twice—in the singing of that hymn and when he passed the collection hat! A real campaign hat into which poured American gold.

Christmas dinner we ate together. It was the first real meal we had had in France, and Joyce, waxing expansive with satisfaction, talked long of his hopes. Of plans there is no talk among men at war. He spoke of our friends and he made them pass brilliantly before me. Most of all did we talk of Brooke, and tenderly.

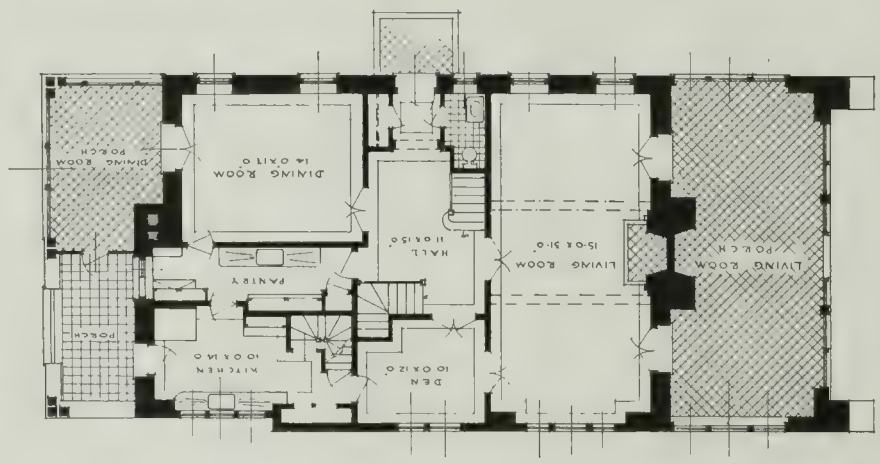
Late in the lowering afternoon light we were called by "retreat" to service in the open square, and the last notes of our even-song were hushed by falling snow which came like a benediction separating the crowd as by some strange magic. It was uncanny, this melting from view of our fellows, and we stood for a moment spellbound befort parting.

The regiment moved early the next day. I never saw him again. Nor did I learn of his passing until months after it had happened.

This fresh loss stung my memory bitterly. I recalled how he had recited to me on Christmas day his verses to Rupert Brooke—lately published by George H. Doran & Company in a volume of his works. And it seemed to me that no more fitting epitaph could be written for him than his own lines in memory of Brooke.

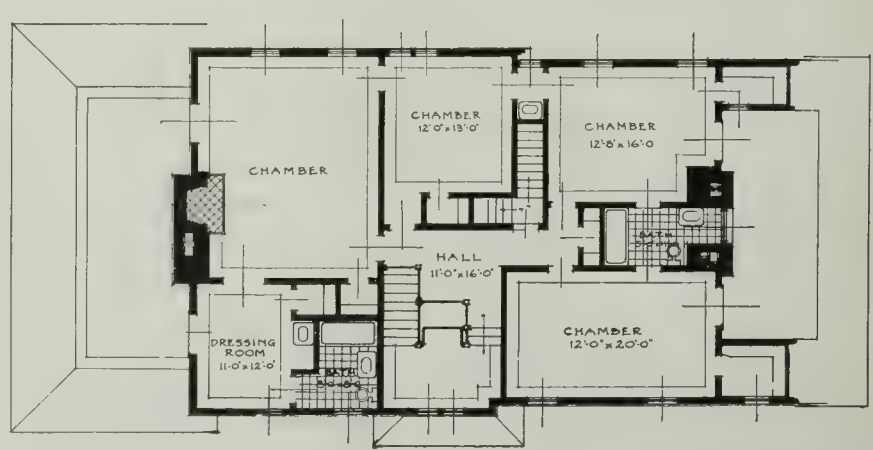
"In alien earth across a troubled sea,
His body lies that was so fair and young.
His mouth is stopped, with half his songs unsung,
His arm is still, that struck to make man free.
But let no cloud of lamentation be
Where, on a grave, a lyre is hung.
We keep the echoes of his golden tongue,
We keep the vision of his chivalry.

(Continued on page 38)

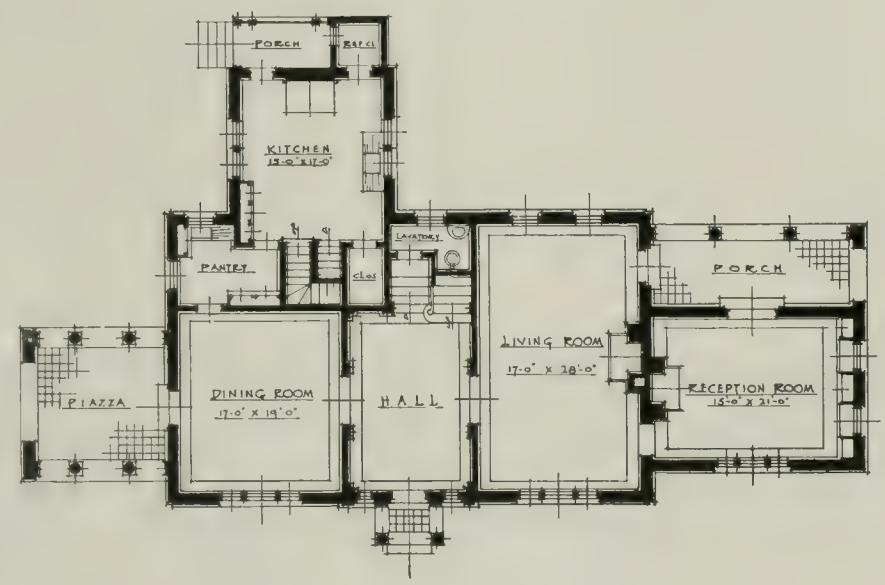


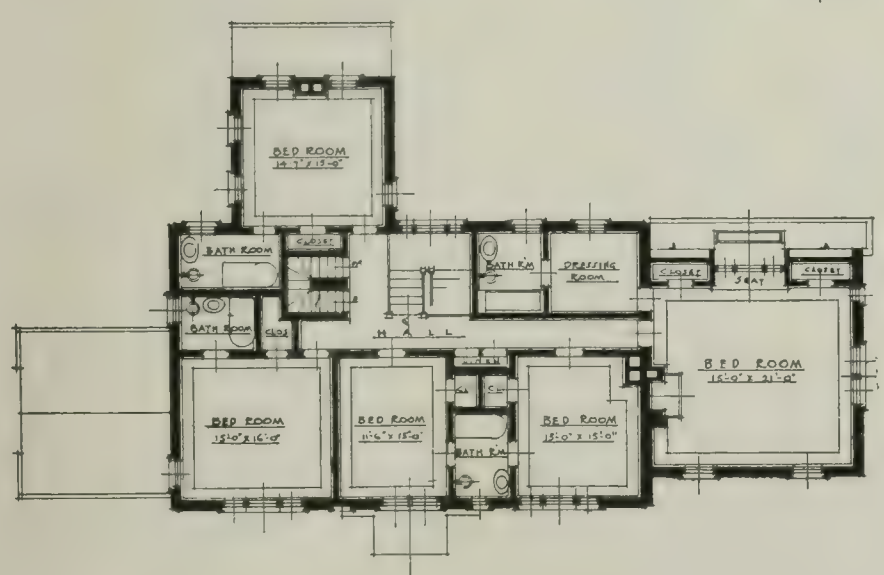
Sketch and Plans of a House to be built in New England

Interpretation of the Early Dutch Colonial by
AYMOR EMBURY II. & LEWIS E. WELSH,
Associate Architects



The Home of
V. E. MINNICK, Esq.,
at Hartsdale,
New York





An Interesting Adaptation of the English Rural Type of House
FRANK J. FORSTER
Architect

"Here's Flowers For You"

By AMY L. BARRINGTON

THE old King, tired of courtiers, flatterers and petitioners, was not the only one who said, "I have made me a garden and orchard, and planted trees and all kinds of fruit." As will be seen in these pictures, his majesty of old had many fellow lovers of the garden—trees and flowers. It is pleasing these spring days to realize there are real gardens, where people work and play and live and love. A garden always spells romance. Its history is romantic, and one's own garden thrills with romantic passion, since it is Nature's wooing of us at our own invitation.

What is more alluring than to walk along the garden path, discovering old flower friends at every turn? For choice, let it be a path of flagstones, or a bricked walk, or perhaps a grassy path with hardy border on either side. If it is a woodland path, the dogwood will be there, to make an old Japanese stone lantern feel at home in its artistic tangle of shrubbery, as is the case here.

Maybe the path will lead to the iris bed, where countless green swords are drawn to protect the fairy flower de Luce against all comers. But by all means in such a garden there should be a bird bath; the feathered tribe seem to find more satisfaction in a bath half buried in flowers. And it gives opportunity to those interested in bird lore to watch the birds at their toilet. Twice a day does it please my feathered lord and lady to descend into the water. The early morning, when you and I are deciding that another day has arrived and breakfast waits, sees the finish of the tubbing and the preening and plumeing of wings to shake off every drop of water. Four o'clock and half after, sees another onslaught. The robin and the chewink are conversational while they bathe, but how they scatter when the noisy, quarrelsome blue jay comes along; he soon has the bath to himself. Last of all steals in the thrush, so silently he comes, and so woody is his coloring, that one has to persuade oneself that it is a bird, not a shadow that crept along. Except for the fluttering of his wings, he seems like a wraith or a leaf blown by the wind.

Feathered Friends Too Will Be Yours

The practical way the birds conduct their baths is most interesting. Some of them walk into the water, others dive in, others like best to hop off a twig into the water. Our bird bath has been used more often since we bent a long branch so that it slanted into the water. Perhaps because some of the little fellows were uncertain of the depth of the water and were afraid to venture in, anyway, after the branch was placed more birds came to use the bath than before.

They would hop down the length of the branch, then off into the water, back and forth, in and out, until they felt quite satisfied that they had enough of a bath for one day.

We, ourselves, are the gainers when we attract the birds to our gardens. If you are doing some of the planting yourself, you will be surprised to find what an object of interest you are, not to your family or neighbors only, but to the birds. Robin, up in the tree, is only waiting until you have overturned enough earth for him to get at the worms. Busy with your raking and measuring, you may not see him, but he will alight behind you and soon secure his rations. And what is more, will be on hand to greet you in the morning, giving you good morrow with your garden, for, be it large, small, formal or informal, every garden has its own good morrow to the garden lover.

Formal gardens were originated by Cardinal d'Este, and his example of architectural settings for trees and shrubs has been followed all over the world. Not so largely did flowers enter into the scheme at that time; it was mainly the contrast of light and shade that was sought after, the charming effect that water gave when it was introduced into the landscape. With the Italians came the art of using a small amount of water and producing the greatest possible effect, bordering it architectuarally and planting it picturesquely. The ilex and cypress (with its black-green foliage) lent themselves to aid the artist in providing a telling background and mass of shade. Statues, benches and balustrades were introduced into the vista at psychological points. Where these were to be viewed from a distance, they were massive (Continued on page 42)

WAR MEMORIALS

What the Municipal Art Society of New York City Is Doing About Them

PROBABLY no subject so closely touches our hearts as the thought of erecting somewhere in some form fitting memorials to our American soldiers—not only in memory of those who did not return, but to all who shared in the death combat of civilization in France, Belgium and on the seas. Instantly the armistice was signed these thoughts sprang fullgrown to the lips and the papers have been filled with numerous suggestions of more or less worth, all freighted with tender feelings.

Hence, there is considerable satisfaction for all who have learned the plans of the Municipal Art Society of New York City regarding war memorials and seen their excellent and comprehensive booklet on this subject incorporating in its pages sound advice to art committees with illustrations of many kinds of memorials pointing out in the most constructive manner how to proceed in the loving task to the happiest end.

In order that this earnest effort to assist the cause of art appreciation may be furthered, we take pleasure in quoting rather fully from the Society's Bulletin:

"When the project of the War Memorial comes up before the mayor, selectmen or a committee of citizens for decision and action, three questions arise:

"The form or kind of memorial possible within the appropriation.

"Its character, whether it shall be a work of manufacture or of art.

"Whether it shall be entrusted to a professional artist or given outright to a business firm.

"This Bulletin briefly discusses these three questions in their order, illustrating also some existing forms of American memorials and suggesting others.

THE FORM OF THE MEMORIAL

"When the committee finally settles to business and asks itself what sort of a memorial it can get for its money, it is apparent that the amount at its disposal will exclude some forms which the community might prefer; and still the range of forms possible within any given sum is much greater than may at first be supposed. The limitations of choice are largely in our own view of the subject. Perhaps these pages will help to remove some of them. Let us recall at the very outset that in all memorial constructions beauty may be attained with extreme simplicity or with great elaboration, and that the old-time fretting of monuments with florid detail has fortunately passed.

THE PAST ERA AND THE PRESENT

"Compared with our own time, the Civil War period found every town and hamlet singularly unprepared in the Fine Arts, and when, at its close, soldier memorials were desired, no one even thought of any other form than the ready-made or to-order types of cemetery monuments, enlarged a little and furnished with artillery and ammunition.

"Now, when a new wave of patriotism is bringing to us again the opportunity of dedicating new memorials, our first fear is of a return of that dismal stone age. Such fears may, however, prove unfounded, for the times have completely changed and there is a general acquaintance with works of art and a growing appreciation of their part in life, as we have become accustomed to live with them. We are impatient when unworthy substitutes are offered. At all events, the former excuse is gone, for we now have at command skilled and trained workers in nearly all forms of the arts.

THE APPROPRIATE MEMORIAL

"Evidence of this will be seen in our widening outlook upon such things and in the extended range of appropriate forms for memorials, many of them far preferable to the stony type of the older monuments. These forms, in contrast to the mere records of death, are rather in league with the abounding life of the community, still going on, and yet unwilling to forget its noble dead. Most men would choose to have the memorial their service has inspired perpetuate this service in other forms, and their own devotion recalled in a work that shall be, in effect, its continuation.

"It will be apparent that suitable schemes for memorials, and their varied handling are limited only by the thought and skill of those who undertake them. This widened horizon is due in general to the growth of intelligence of the clients of art, apprehending it as a social service rather than as a luxury, and in particular to the rise of a class of highly trained professional artists devoting their lives to such work.

"The wider field of choice should be scanned before any decision is reached, in order that a just estimate of the possibilities in each particular case may be made.

SUGGESTIONS FOR SUITABLE WAR MEMORIALS

Arch	Clock Tower	Embarkade
Beacon	Colonnade	Exedra
Bridge	Community House	Gateway

Library, Open Air Theatre, Monumental Electrolier, Statue, Roster Column, Museum or Hall, Rostrum, Figure or Group, Fountain, Pylon, Cliff Sculpture, Doors, Flag Pole, Avenue, Grotto, Park.

Arrangement of War Trophies, Mosaic or Mural Painting, Stained Glass Window, Tablet: relief figures, rolls of honor, inscriptions.

"Of this list fifteen are primarily architectural constructions, but all require sculpture in varying degree for their completion; four are of sculpture, requiring architectural setting; three of pure sculpture; three of landscape architecture, making also a place for architecture and sculpture; the remainder, adaptations of various arts.

"Many of these are naturally to be used in combination with each other. Some offer in their own structure a place for a roster of names; others provide a setting for such a list upon an appropriate accessory part; a few, as the flag staff and the doors, give space for but short inscriptions, as of an individual, a company or regiment.

"Whatever the form, it should be a lasting memorial. Large gates have to be built of iron, but iron requires constant attention and painting every few years. Other than these no metal but bronze should be used for work exposed to the weather—no plated metal anywhere. Stone balustrades dignify, where iron railings cheapen a monument.

"Artificial stones and cement compositions, detestable when substituted for natural stone, will surely betray our mean judgment and parsimony in time, even during our own generation.

"Of natural stones, only the most durable should be used for monuments: Only complete fireproof construction for

buildings. Local stone, if good, has advantages of economy and of sentiment. 'The lettering of all inscriptions should be carefully studied and should be legible. A bold Roman type, or the Italian lettering of the sixteenth century based on it, is the type most suitable.' "

Very logically the Society calls public attention to the question of the amount of money that can be raised for the purpose. It is most necessary that this sum be definitely known so that the type of memorial may be chosen and erected without stinting the accessories to the design.

The community house idea, as well as public parks, are widely discussed in all their phases, giving concrete suggestions. However, one of the most important paragraphs deals with the site of the memorial. And it would be well for all city and community committees to pay heed to it. Paris has been so long named the most beautiful city in the world that one is likely to lose sight of the reason. It is not that this city has only perfect architecture; on the contrary there are in it some atrocious buildings. Yet, because of their remarkable situation, these very atrocities take on a beauty that is in some instances uncanny. We may learn much from a study of the French sense of proportion and fitness of situation. To continue:

"The question of the form that the monument shall take within the limits of the available fund finally narrows itself to several equally good, of which perhaps one or two will be found the best because most appropriately fitting the site. It may not be easy to harmonize the conflicting opinions and interests in questions of both form and site. The decision calls for the most critical judgment.

"In some towns the civic center will be favorable, or at least have good architectural possibilities for grouping monumental works, especially if they be few. Here they will be constantly seen and each enhance the dignity of the other with cumulative effect. In such cases the monument or building should conform with the style of the town buildings.

"Where, however, the town plan is undeveloped and the town buildings liable to revision or rebuilding, the monumental structure or building may form part of a new group, harmonious and symmetrical, in a civic center arranged to contain them all.

"But if the center of the town or village green is already guarded by the Civil War Soldier and his cannon, or spoiled for our purpose in any one of many ways, a more desirable place, when sought for, may presently and unexpectedly appear, where some natural formation of the ground will offer a monumental site and will virtually determine the appropriate type of the memorial. The cost of laying out the site should be included in the scheme.

"When at last a completely appropriate design is selected for an acceptable site, enriching it and in turn enhanced by it, the choice will elicit the cordial interest of the citizens as a recognized contribution to the beauty of their town, and for such a scheme public money or individual contributions will be willingly given. Private donors of taste and discrimination will be disposed to underwrite memorials in their towns if they are assured of securing permanent artistic investments."

Very rightly the Society urge that every municipality insist that the committee in charge, who are in fact trustees of public funds, give them a work of fine art in every particular—nothing else will suffice—nor that any person other than a competent artist shall design it, that "the expenditure of a substantial sum by a committee without the advice of the competent professional artist is in essence a misappropriation of the fund."

A telling appeal is made in their plea that the beauty of the memorial is the qualification which attests to strangers our appreciation of the heroic sacrifices of our men as well as our affection and that anything less than beauty is, in effect, failure. This is straight talk, but true. Straight, plain talk is their advice on how to proceed on selecting the design.

"The method of going about the selection of site, design and construction is to retain at the very outset competent and disinterested professional advice and service. The best artist available should be selected. There are now to be found throughout the country trained architects, sculptors and other artists who are completely detached from commercial interests, men of cultivation and ability, giving their life work to these arts. These professional men do not advertise or employ traveling salesmen; they may not, indeed, be able to out-talk the latter in committee before the prospective client. As with all professional men, they are guided in their dealings with the client and with each other by a code of ethics entirely different from the practice of business, a code imposed and administered by the professional art associations, to which the most reputable men among them usually belong.

"Not every man claiming the title of an honorable profession considers himself bound by any code of honor. Some still trade on its prestige while ignoring its obligations, and yet the majority of professional men serve their clients as disinterested experts, receiving from them for their service an agreed commission and having no other financial interest, direct or indirect, either from the materials used or from the work of the contractor. Such men only are entitled to the confidence of the public.

"Nor is it difficult in almost any community to ascertain whether particular artists belong to recognized professional societies and can furnish to the client the additional assurance which such membersip affords.

"The Art Commission of the neighboring city, or even the art society of the town, will doubtless respond cordially to questions of this procedure. A local art committee for investigation and conference may be formed. In lack of other means this Society will gladly answer inquiries as to how to proceed. But to supplement all these expedients and half measures a competent professional adviser should be retained and paid wherever a competition is contemplated, where the amount of expenditure is considerable, and unless an artist of recognized ability is commissioned outright to undertake the work.

"The artist or architect may be selected (a) outright by direct appointment on the assurance of his known ability as a designer and integrity as an executant; or (b) by competition when two or more men lay claim to equal confidence in their professional standing. When held, a competition should be conducted under provisions similar to those of the standard form of the American Institute of Architects." Obtainable by application to the Secretary of the Institute, The Octagon, Washington, D. C., or by application to the nearest Chapter of the Institute. "This program contains the provisions essential to the fair and equitable conduct of a competition. It insures proper contractual relations between the owner and the competitor. Under it the competition requirements are clear and definite; the competency of the competitors is assured; the agreement between owner and competitors definite, as becomes a plain statement of business relations; and the judgment would be based on expert knowledge.

"The design that the professional man prepares will not be taken from stock or from a catalogue, but from the wide range of his study and experience. It will reflect and interpret the client's personal wishes and feelings. Except by special arrangement it will not be copied or used again for the work of any other client. The distinctive design, which every client secretly hopes (Continued on page 46)

Do the Awnings Belong to Your House?

WHAT a pageant must have been the colorful convoy that bore Cleopatra down the Nile to meet Antony! Flower-decked barge after barge with multicolored sails, streaming oriflammes and grateful canopies shading beauty and valor from the blazing tropic sun. Imagination must supply what history fails to record. Yet it is easy to guess that bright green and silver striped the sails, royal blue with heraldic devices blazoned the banners while various rich hues shaded the loveliness of the women according to their tastes. And was not the pale beauty of the queen made more enchanting by a glorious gold-trimmed purple? One is certain that it was a solid color and equally certain that the material shading the palace loggia where the later greeted the Roman was of a like color but broad striped to conform to the monumental proportions of Egyptian architecture.

It seems a far cry from Egypt and Cleopatra to the United States and our simpler types of building, but the same rules that governed awnings of that far time obtain today.

The appearance of many a modern house is spoiled because too little consideration is given this question that is in itself quite simple to answer. Europeans solved it so long ago that many of them have forgotten, but the architects of the Renaissance in the southern countries paid it full

attention with the result that no awnings have the voluptuous richness of theirs aside from the fact that they seem to be an integral part of the house itself.

And this is what they should seem. Awnings that strike the eye first or apart from the house are incorrect. They fail of their part of the bargain with the house however beautiful they may be in themselves.

It is said that architects disapprove of awnings and prefer not to use them. I do not believe this, since no one realizes more clearly than they how completely awnings can wreck the beauty of a house. The obvious solution, then, is that the architect be instructed to include the awning in his plans and provide their part in the design.

The illustrations shown here are excellent examples of what effects may be obtained by the proper use of canvas. The Georgian house at the top of the right-hand page has exactly the proper awnings to enhance its generous lines. At the same time they keep their place without losing a jot of their value—because their design is one with that of the house itself.

The picture at lower left shows an Italian doorway awning not only in keeping with the architecture but ideal as regards shape. The reader's eyes will tell him how beautifully it frames the scene. It is in this type of awning that there is the greatest latitude to obtain color. The Italians are nothing if not colorful, and Mr. Roger's house at Southampton, one of the best examples of Italian architecture in America, has cerulian blue awnings that glow like sapphires against the tawny colored house. *(Continued on page 48)*

ECHOES OF THE LEMORDANT EXHIBITION

How Some Well-Known People Expressed Themselves On Viewing His Work

THE recent exhibition of Lieutenant Lemordant's sketches in the galleries of Gimpel and Wildenstein has received such wide publicity in the daily journals and monthly periodicals that little is left unsaid of them, yet the impression of this man's work has been so marked, so deep, so moving, that a few words of their effect on their visitors may be in itself interesting.

To begin with, the public's thanks are due this firm for their disinterested service to the cause of art in bringing before us in so excellent a manner this splendid work. Be it told to their credit that their interest is purely ideal, having at considerable expense in labor, time, and thought presented what is probably the most important exhibition in years, not only at no cost to the artist and public but with no remuneration to themselves, the total returns on catalogues and pictures going to the artist, who, as will be remembered, was blinded in the first months of the war. And our compliments, too, must be made them for the extremely artistic hanging of the great number of subjects.

In reporting these impressions, since no permission has been given to quote their utterances, names must be left to the reader's imagination. However, we hope that he will not find the remarks the less entertaining on that account. Said a daily attendant at the exhibition: "As always, I have been intensely interested in the criticisms of the visitors. But at this show their physical attitude has impressed me quite as much. There is less conversation, more fixed attention, almost a listening posture. And they say, almost at once, 'what color,' but with a tone of happiness, joy, in their voices. Then on examining the works, one hears, 'he must have studied with Rodin.' "

A great tragedienne expressed her deep feeling by saying: "I have visited the exhibition whenever I have a moment to spare, and each time I see something new. It is needless to say how he compares as a painter or what he might have done had this great — no, I will not say calamity — rather, interruption—not occurred. He is a very great painter. But above all technique there are expressed emotions that speak to all., Apreciation and love of humanity and the very business of living. He is one with Nature in all her forms. He has taken them all and with all 'methods' as a means bent them to his purpose. He has given us joy in many ways, but he has given us hope, for he has remembered and made us remember that man was made in God's image."

An editor said: "Aside from my appreciation of the works as painting I feel an intense personal obligation to Monsieur Lemordant as he has concretized for me feelings on art in all branches and,

(Continued on page 46)

RAYMOND HOLLAND

Painter of Portraits War and Marshes

PITTSBURGH, New York, Amsterdam, Paris, Tangier and Silver Mine. It sounds like an Aladdin's journey on a magic carpet. And it is a journey begun thirty-three years ago in the busy city on the Monongahela by Raymond Holland, painter, who is exhibiting his latest work with gratifying success at the Henry Reinhardt & Son Galleries, New York City.

Of the fourteen or fifteen paintings hung, none are in the least reminiscent or at all like those shown in his last exhibit, when considerable space was given over to the work of his Tangier days. It is typical of the man that new stuff would be shown. He does not wish to be identified with any school, method or even by his own previous work, which is a good sign always in any artist, of bigger vision and stronger work.

So much commendable criticism has been accorded Holland that little remains to be said. However, it is noteworthy to remark the effect the war has had on this able artist. Strength almost brutal is felt in the Mills of Mars, seen here, yet there is a romantic flavor in its conception that differentiates it from any other of the war paintings exhibited this season and which places it at once as a decorative design of unusual feeling.

Decorative too is the altogether charming "Marsh-Afternoon," a painting of Long Island Sound showing tugs, boats, towing barges. Excellently painted, there is a largeness, a freedom of atmosphere that fairly embraces the observer and ranks the artist high.

Strange as it may seem, the same rare quality is sensed in a small picture, showing only the soil and water of the marshes. This one is well worth visiting for itself alone since it shows the artist's ability in its best form and, like the Maris brothers and Israels, displays his appreciation of soil values, a knowledge not too general to painters.

Not less interesting is the quality of the snow in the war pictures which, since they are Pittsburgh scenes, has created as much comment because of its whiteness as for its soft natural appearance! These jokes trouble Mr. Holland no whit. He knows his Pittsburgh and says it isn't dirty all the time and that he chose a clear day to paint! With the same engaging frankness this artist, who took like a dapper American business type of citizen, tells of his student days in New York and abroad, where he studied for some years in both Amsterdam, under a Frenchman, August Hennecotte, and Paris with several of best known masters. And it will be of intense interest to art students to know that he feels that he learned more from his American teachers than he did from any of those abroad. Said he: "I don't know whether it was because they couldn't explain what they wanted to tell me or if the fault lay in my inability to understand, but the fact remains, I am especially indebted for many things to my American teachers."

The Marsh-Afternoon.

The Mills of Mars.

Most interesting too is his account of his time in Tangier where for two years he lived in the same house and worked frequently with Lavery and Kennedy. Not far away was the studio of H. C. Tanner, the Negro painter, who has reaped such success in Europe. Those were colorful days and nights, rich in experience to be stored against the future.

Now that he has returned from his wanderings, "Silver Mine," the Connecticut artists' colony, is the scene of his labors, except when flying visits to Pittsburgh bring to him weighty messages such as are these war subjects, to deliver to us. The work of this artist, one of the last exhibitors of a season rich in vital paintings, is peculiarly pleasing to art lovers in its promise as well as in accomplishment. It would seem that art had received a tremendous impetus through the war. That if one may use a weather slang, "atmospheric conditions are right" for a long step forward and upward in every branch of art impulse. There has never been a time in the writer's memory when there was such concerted effort, such unity of purpose and so widespread a "pull together" feeling as at the present. It is good to experience this feeling after a somewhat dreary stretch of years during which not many desires have materialized. And it is of a kind to unleash one's hopes and send them soaring, for it is not merely a desire to cooperate as a means to personal ends but a sincere attitude that has its basis in level-headed judgment of art conditions plus a wise and searching self-criticism. It bids fair to lead us into new and uncharted channels, but wherever it leads, it will be good for us, since clear thinking is the rudder, and sincerity is at the wheel.

The fireplace and mantel arrangement is always the center of interest in a room and this one is commendable for its simplicity, its nice panelling and proper placement of electric fixtures. The whole scheme is well balanced.

Well balanced, too, are the furnishings of this Italian room whose patterned walls are relieved by plain hangings and a rich toned rug. The cornice also has much character without being heavy. Decorations by Huber.

These views of the New York home of Mr. S. M. Stroock show that the day of oak panelling is not only not past but that it can be light and cheerful. Both panelling and rafters are commendable. Hutaff, Decorators.

Here again one notices with satisfaction that more and more we are overcoming our distrust of mixing designs in furnishings. Agreeable are the Chinese cabinet and modern portrait with the heavy Italian pieces.

The painted mural decorations share honors with the architecture in the beauty of this Italian bedroom, and the electric fixtures are as charming as they are correct. Taylor & Levi were the architects.

Balance of proportion without duplication of decorations is the feeling in this room that at once elicits commendation.

The New York Home of Mr. Albert Rossin

Above all places in the United States, New York City is ideal for the employment of Italian styles of architecture and decorations owing to the lack of ground space and the consequent necessity of rich coloring in wall treatment.

Rooms must not seem cluttered—hence the furniture must in itself be handsome, depending on the wall decoration as to whether it be ornate or simple. Contrary to common understanding, there is as wide latitude of choice in the Italian modes as in any style with the advantage that, if well done in the beginning, there is permanence, a quality that is not to be overlooked in these days when it is next to impossible to obtain the services of skilled workmen. But beyond all, it provides a background of solid dignity that should always be the chief aim in building and decoration. Among the many noteworthy decorative achievements in this house the two wall treatments seen in these pictures are of first rank. Damask is seldom used so simply or with more effect.

We have grown so accustomed to seeing Gothic decoration only in large houses that it comes as a surprise to see it in a small one. This is in the New Canaan, Ct., home of Mr. D. P. Brinley, the painter.

The living-room also lends itself delightfully to the Gothic. With such comforts one almost regrets that Mr. Brinley, who has been serving his country in France, is not here to enjoy them. Lord & Hewlett, architects.

BEAUVAIS-BOUCHER TAPESTRIES

By GEORGE LELAND HUNTER

Part III following Part II that was printed in the April number of ARTS AND DECORATION

NOTE:—Owing to limited space available, it has been impossible to illustrate all the series as was originally planned.—*Editor*

THE eighteenth century was preeminently a Chinese century. By the arts of China, the arts of Europe were transformed. What one of Boucher's biographers calls "Chinese rubbish" opened the eyes of France and England to aesthetic virtues they had hardly even dreamed of before. To the ancient Romans of the time of Christ, China had been the land of the Seres, a remote and inaccessible region, from which by caravan through Persia came silk and sugar, the latter in the form of rock crystals for use as medicine, both raised beyond common reach by the cost and danger of transportation.

To the Byzantine Romans, China did not cease to be a land of mystery, even though for Justinian the secret of a silk culture was filched by Nestorian monks. Not until the thirteenth century, under Kublai Khan, whose vast empire is described so delightfully by Marco Polo, did China begin to emerge distinctly from the vastness of the unknown. Persia continued to be the intermediary. During the fourteenth, fifteenth and sixteenth centuries, Persian rugs, manuscripts, pottery and paintings introduced to the Mediterranean world Chinese dragons, cloud bands, monograms and other decorative motifs. Finally, in the sixteenth century, the overland route was largely supplanted by the oversea route around Africa. First, the Portuguese, and later the Dutch, French and English, by the importations of Chinese porcelains and lacquered panels and furniture and kakemono paintings pasted in sets on European walls as "wall paper," accustomed Europeans to the oddities of Chinese art, and prepared the way for the "Chinese craze" of the eighteenth century, the mark of which is still strong on our "china," and cretonnes, and wall papers, and furniture.

"Vintage."
One of the Noble Pastoral series of six. No. 45.

Consequently, ornament became less architectural, and the European color palatte was enriched by hundreds of pastel tones that had been developed on silk by Chinese landscape painters, in silk by Chinese weavers of damask and brocade, and later in porcelain. At the head of these where art was permeated with the naturalism and the chinoiserie that distinguish the style of Rococo from other styles, stood Boucher.

In the year 1740, Boucher designed a poster for his friend, Gersaint, an Oriental dealer on the Notre Dame bridge, who sold "all kinds of stylish novelties, jewels, mirrors, furniture panels, pagodas, Japanese lacquers and porcelains, shells and other natural curios, rare stones, agates, and, in general, all strange and foreign merchandise." This inscription was lettered on a drapery displayed by a Chinaman who stood on a lacquered chest resting on a table in the midst of a pile of Chinese fans, toys, shells, cups, etc. At Gersaint's shop and from Chinese pictures, Boucher acquired the knowledge that enabled him to compose the six illustrations which Huquier published in book form, "representing the five senses by different Chinese amusements"; and also to originate the designs for Noverre's "Fêtes Chinoises" at Monnet's Theatre; and the decorations of the ballet in the "Chinese Quack" at Pompadour's smart private theatre; as well as illustrations and sketches galore for booklets and calendars and color prints and porcelains and furniture.

Especially interesting in the set of prints portraying the "Delights of Children" (with little ones that, except for their shaved heads, are altogether Parisian), is the gastronomic picture explained by the quatrain:

Les enfants font partout grand'fête à la cuisine,
Sa vapeur les remplit de délectation.
Ils ont tous, à Paris aussi bien qu'à la Chine,
Pour la diète fort peu de disposition.

In the year 1742, Boucher exposed at the Salon "eight Chinese subjects intended for execution on the low warp loom at Beauvais." Six of these are the prototypes of the Beauvais-Bouches "Chinese Set" of six tapestries (Nos. 20 to 25 in my master's list printed on pages 245, 246 of the March number of ARTS AND DECORATION), and are also the "6 desseins Chinois remis à la Nation par M. de Menou," when he resigned as director of the Beauvais Tapestry Works in 1793. At the same time, he turned over copies of the full-size cartoons, "6 tableaux copiés des Chinois, par Dumons." These full-size cartoons, cut into bands to be placed under the warp of the low warp, appear again, together with extra copies of three of them, in the Beauvais inventory of 1820. It is interesting to note that while usually Boucher himself painted the full-size color cartoons, as well as the original color sketches, in the case of the Chinese Set the full-size cartoons were by Dumons.

I do not agree with the generally accepted opinion that the eight Chinese subjects exposed at the Salon in 1742 are part of the set of nine purchased in 1786 by the architect, Pierre Adrien Paris, a native of Besançon, and by him willed at his death to the Besançon Museum, where they still are. In this set of nine are to be found only four of the subjects that occur in the six tapestries, while parts of the designs woven into the tapestries do not appear in the corresponding sketches, and the shapes are different.

Most romantic is the history of the "Chinese Pair" (No. 21), belonging to Mrs. Prentiss, of Cleveland, and shown on page 244 of the March issue. The colors are as bright and strong as the day it left the loom, and the direct copying of the colors from Chinese silks and porcelains is more obvious than in those tapestries which exposure to the light has softened and mellowed. During the one hundred and fifty years that this tapestry spent in China, it was undoubtedly kept shut up in the original packing case that still contained it returning to the Occident. It had gone out as one of the "six pieces of the Chinese set delivered to M. Bertin in 1763 to send to China."

This was the year in which two Chinese Christians, the abbés Ko and Gang, came to France, where they were made much of by the government. Minister Bertin wishes to use them to advance commercial and artistic relations between France and the Far East. They returned to China loaded down with the generosity of the king. Among the treasures they bore away were twelve splendid mirrors, a collection of Sèvres porcelain, and "six pieces of beautiful Beauvais tapestry."

In 1766, M. Bertin wrote to Messrs. Ko and Gang at Canton: "The intention of the King is that you exert every effort that the tapestries from His Majesty's factory, of which he made you the bearers, and which have remained in the magazines at Canton, should be presented to the Emperor of China, not as a present from the King, but only to try to find out in this way what might be the Emperor's taste regarding the productions of our factories and our arts."

In 1767, the superior of the French missionaries at Pekin wrote to M. Bertin: "The Grand Master of the Palace avowed that the Emperor was overwhelmed with admiration at sight of the six tapestries. He told me that His Majesty, having had them placed under different points of view and having admired them more and more as he examined carefully the delicacy of the work, had at first thought of adorning with them the temple of his palace in which, here as elsewhere, are placed one's most precious possessions. But having reflected that attached as we are to our holy religion we might be distressed when we learned that objects we had offered to His Majesty, His Majesty

"Chinese Fishing."
One of the Chinese set of six designed by Boucher. No. 23.

"Boreas and Orithya."
One of the Loves of the Gods set of nine, designed by Boucher and woven at Beauvais. No. 31.

had used to decorate the temples of divinities that we do not recognize as such, he gave orders to have his European palaces searched for apartments where one could plan the tapestries. But no place being found in the European palaces where they could be hung, His Majesty gave orders for the construction of a new palace in which the proportions of the walls of the apartment should agree with the dimensions of the tapestries. Among all the Tartars and Chinese who have seen the tapestries and porcelains, there is not one who does not testify that these works are inimitable in China."

The Loves of the Gods

Ever since Arachne, as told by Ovid in his Metamorphoses, defeated Minerva in a contest of tapestry weaving, the "Loves of the Gods" have been a favorite subject with tapestry designers. Here Boucher was at his best, and the beauty of his wife and other models makes the frailties of immortals seem less inexcusable than when less charmingly suggested. First in the set of nine (Nos. 26 to 34) comes "Bacchus and Ariadne," with the broken architecture reminiscent of Boucher's visit to Rome, and the rosy nudes suggestive of a warmth that makes the blood flush close under the skin. The wooing of the wine god seems entirely to have banished from Ariadne the gloom that impelled her to suicide when she learned that she had been deserted on the island of Naxos by Theseus, with whom she had eloped from her native Crete, after having assisted him effectively in his battle with the Minotaur, and given him the spool of thread that enabled him to retrace his way through the Daedalian labyrinth. Like other Beauvais tapestries, those of Boucher were made in different sizes to fit the rooms they were to adorn, the designs being cut or enlarged as occasion demanded. The largest and most fascinating version of "Bacchus and Ariadne" is the one that hangs on the north wall of the drawing room of Mr. Blair's town house.

"Pluto and Proserpine" pictures the story of the daughter of Ceres, whom the ruler of the nether world stole from her girlish companion, leaving only her girdle to mark the spot in Sicily where the earth opened for the downward passage of his chariot. "Neptune and Amymone" shows how the god of the sea saved the daughter of Danaus from a satyr, only to elope with her himself, (Continued on page 44)

The Country Home of F. P. King, Esq.

IF it were not that the F. P. King house at Tarrytown had so many other attractions, one would be tempted to call it the house of triumphant porches!

Seldom does one find this feature of the home handled in so masterly a fashion, with such taste and nicety of proportion. The scheme is the more to be complimented when one considers that the house is an old one that has been reconstructed.

In its original form, mid-Victorian, there were the usual small porches, scroll work veneer and belvidere. It stands to-day in almost classic purity, yet so sympathetically treated as regards details that no coldness is felt. Examples of this are seen in the latticed rails of the lower porches and the medallions that break the vertical lines of those in the screened sleeping porch in the rear of the house.

In some respects the back porch is the chef-d'œuvre of them all. Beauty and utility are perfectly combined, the upper portion having the appearance of being suspended, which eliminates the feeling of extreme fixity too common to classic types. Nor do its lines interrupt the streaming grace of the columns. Then, too, the whole balance is perfect, a grateful touch of color being lent by the single line of brick flooring. This touch of color is carried throughout the porches and with the loggia makes them one design.

It will be noticed, too, that in all the porches a pilaster joins and makes them one with the house. It

At Tarrytown, N. Y.

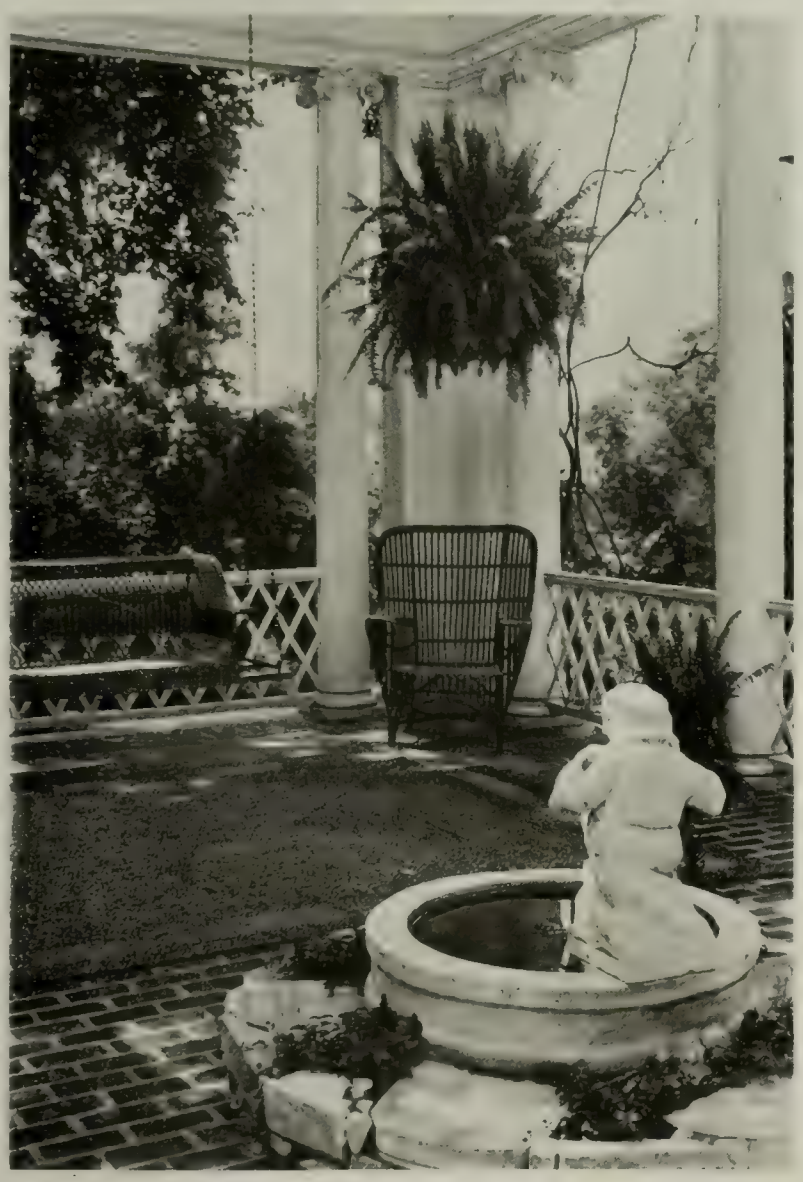
Aymar Embury, II., Lewis E. Welsh
Associate Architects

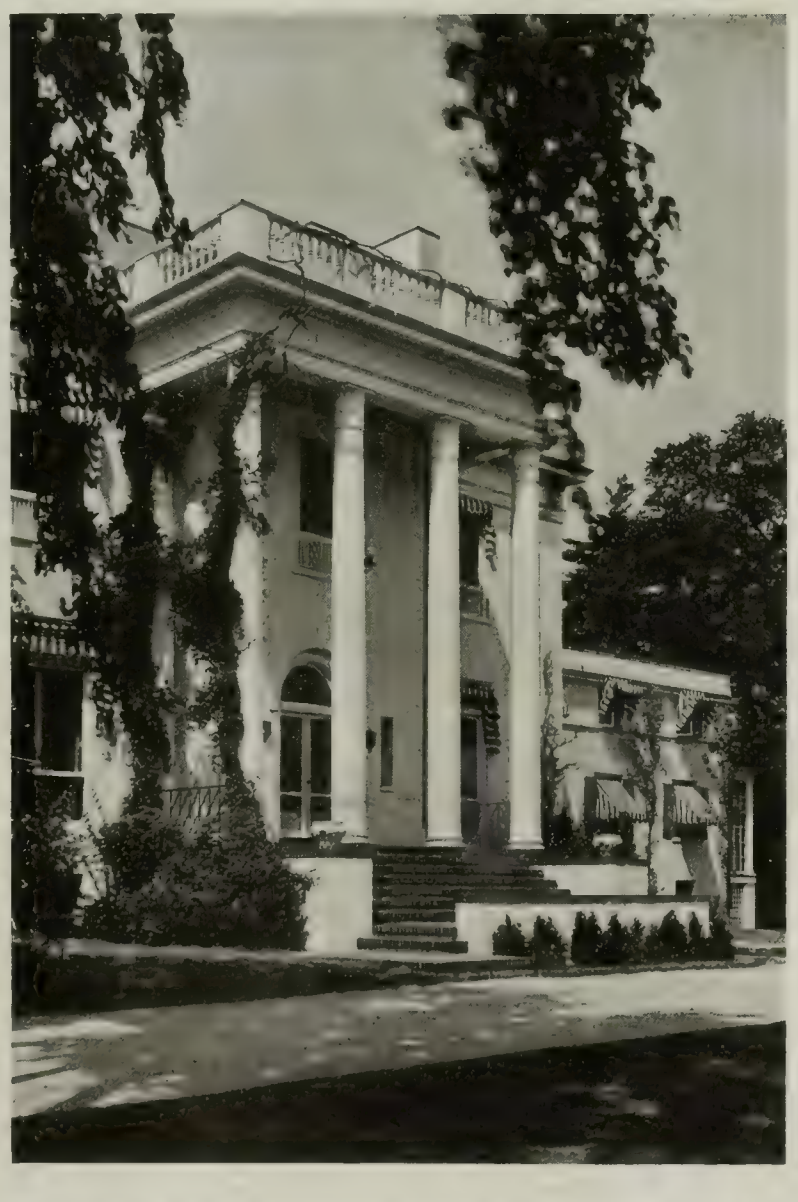
seems footless to call attention to this arrangement that is one of the oldest architectural ideas, yet it is so absolutely necessary to this type of building and so frequently overlooked that perhaps it is not amiss to remark its presence. This treatment is clearly exampled in the upper right-hand illustration showing the trellised porch. See how perfectly it joins the house, is a part of it. Observe also the easy sweep of the steps and the open rafters that have beauty without losing strength. What comfort will be here when the vines have reached their growth.

An interior view of this porch is shown on the same page, and its proportions may be guessed when it is known that the fountain, seen in the foreground, is in the middle of the porch. It was wisdom that mounted the fountain on a base of rough stone, letting Nature play her part within as well as outside the porch. Wise, too, is the use of plain wicker furniture and grass rugs; anything else would have seemed overrich.

Charming as are the capitals of these columns, they are outdone by those of the front and back porches. In these, palm leaves rise above acanthus leaves, and both are bound to the column by a narrow round band. The friezes on these porches are also the same, being lines and medallion-indented carving.

A word should be said in passing on the nice balance of the serving wing of the house with the open porch.





Miss Helen Freeman

There are many bonds that attract the audience in Benavente's play, "The Bonds of Interest," produced April 14th at the Garrick Theatre by The Theatre Guild. Bonds personal and material. Personal because many of the old Washington Square players are acting as well as such well-known older ones as Miss Amelia Summerville. Bonds material since the scenery and costumes designed by Rollo Peters, who also plays, are as beautiful as they are unusual. Miss Freeman is a joy to look at as Sylvia, and aside from giving a delightful impersonation, pretty compliments must be made for the manner in which she uses her hands, for in the days of such skirts, ladies held their hands "to match."

Miss Blanche Bates

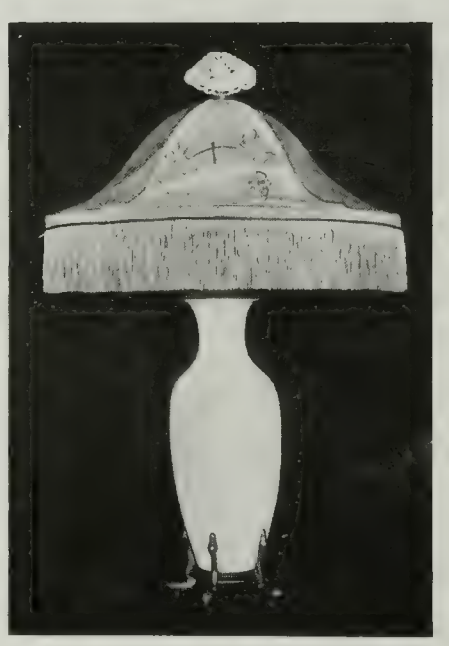
Never has this charming actress done more interesting work than now as Madame de Montespan in Philip Moeller's play, Molière, wherein she exhibits her knowledge of this favorite's character, making her characterization what history tells us she was, a beautiful, selfish, scheming courtesan lacking the tenderness of La Vallière and the genuineness of La Maintenon who preceded and followed her in the great Louis' affections. Her artistry reaches great heights as she pronounces the line "Shadows are fragile things, Molière," at which moment in the play the photograph shows her. Here all the human emotions possible to this shallow woman are blended as only an actress of first abilities can blend them. Her beauty was never so lovely, for a golden wig makes her brown eyes more expressive.

The New York Shops Hold these for You

Pieces that Possess Beauty, Comfort and Utility

For the nursery is offered another useful adjunct that will please both the children and their elders. This quaint little blue painted Dutch set is most attractive. The table top lifts off and reveals a box for sand. The whole set is stoutly built to withstand hard wear.

Chinese Cabinets are more and more coming to be treasured. But they are no longer sought for merely decorative purposes. These like everything else must be utilitarian. This one, whose delicate gold and green design is well distributed, is of natural mahogany finish with doors that conceal plain shelves.



Ballustre-shaped, this creamy-glazed Chinese porcelain lamp with its Chinese hand-woven gold thread silk tapestry shade in blue, coral and gold is most effective. Its finial is carved white jade. Mounted on a teak stand with three lights, its height is 35 inches, its width 24 inches.

In every living-room there is a crying need for comfortable chairs. There can never be too many. The needle-point covering of this English one lends itself delightfully to the proportions of the chair and makes the whole an admirable piece for many settings.

NOTE

These articles may be found by addressing the Art Service Bureau of this magazine. Any information regarding art subjects, matters of interior decoration and house building will be given interested attention.

EXHIBITIONS IN THE NEW YORK GALLERIES

By PEYTON BOSWELL

SALVATORE ANTHONY GUARINO, native New York painter, who up to 1914 had passed most of his artistic days in Italy, and who had achieved a reputation there, returned to America during the first year of the great war. He came on one steamship, and, owing to the exigencies of shipping in those first troublous days of the submarine menace, his paintings left by another. The artist arrived in New York safe and sound, but his paintings, his entire lifework with the exception of those owned by Italian collectors, were sent to the bottom by a German U-boat. An exhibition of Mr. Guarino's pictures had been arranged in advance, but the painter found himself with nothing but his genius and will to paint again.

How great was the artistic loss when Mr. Guarino's pictures went down can be estimated from the long deferred exhibition at the Kraushaar Art Galleries, composed of work done since 1915. His art combines imagination and love for color; if anything, there is more of the Spanish in it than the Italian—a boldness and dash that does not quite suggest the modern eclecticism that comes out of the ancient "cradle of art."

One of the most exquisite pictures is the smallest, "Rose Bodice," which is a pure gem of color. "Taverna Cinese" is in rich but obscure tones, a nocturne with dim lanterns in front of a Chinese inn, an Oriental figure outside and another seen within. This picture is calculated especially to please an artist.

There is romance—the romance of opera—in "Italian Night," which is a presentment on canvas of an operatic stage setting, a moonlight scene, with big stars shining and a pair of lovers all but hidden beyond a column. But the most imaginative of all perhaps is "Words of Yesterday," full of the poetry of the past. In pale moonlight, a great balustraded staircase winds from a mansion down into a garden, and in the shows at its base stands the figure of a woman. The beholder, if he has as much imagination as the painter, can write his own romance.

In sharpest contrast with this work is "Exotic Dance," a serpentine subject, just as "modern" and Greenwich-villagey as a lot of other things seen down that way. "Spanish Picture," which is, on a large scale, a "still life" of a section of the Spanish Museum here, is a reminder of Zuloaga and Sorolla, which pictures look down from the walls.

It takes Crawford O'Gorman, globe-trotting Irishman and lover of bright color, to remind us of the fact that Mexico is a place of something else besides revolution, outlawry and hazardous occupation. Right in the midst of Mexico's that troubled country's most troublous times Crawford O'Gorman travelled hither and thither, wherever he pleased, with his brushes and water colors and nobody said him nay. Mexico loves color, and even a Mexican outlaw is friends with an artist. So Crawford went up and down the land, painting its sunlit corners, the relics of its old civilizations, its floating gardens, its old churches and patios, its historic buildings and its colorful and fantastic market scenes, and more than a hundred of his pictures are now on exhibition at the Dudensing Galleries, 45 West 44th street. They have fine decorative quality and are interesting from a travel and historical standpoint. The title of the exhibition is "Mexico in Water Color."

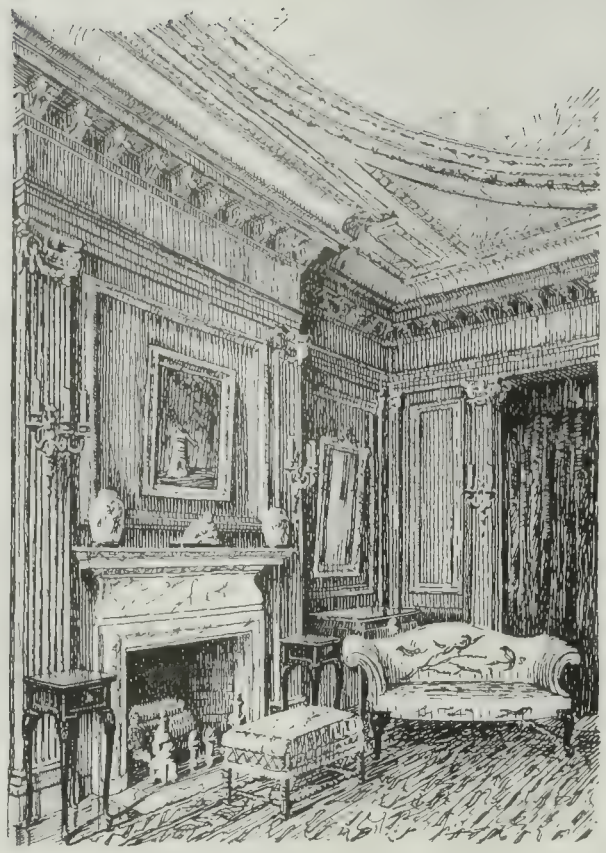
No use to single out single pictures for mention. All of them are picturesque—and Mexican. All of them are seen through the Irish temperament of Crawford O'Gorman, and what could be more romantically Irish, for the painter is the son of Edmond O'Gorman, personal friend and financial backer of Parnell and the Irish Party. A motto was given to the family by Brian Boru after the battle of Clontarf, and it reads "Primi et ultimi in bello." With fine freedom, O'Gorman says this means, "Get in the first whack and you'll come out on top at last;" and that, says he, is the reason he paints with water color; he wants to get his impression of a scene at the "first whack," without working the thing over in oils in a studio afterwards.

Mysticism is the characteristic note in the art of Sandor Landau, an American painter who has spent most of his life in Paris, but who now has a studio in East Aurora. He has been given an exhibition at the Babcock Galleries. The fact that he has been an extensive traveller and has looked upon whatever he saw with an eye endowed with imagination, is evident from the twenty works that are shown. The titles of the pictures suggest Egypt, Palestine, Morocco and Italy, and Mr. Landau has travelled in all of these countries.

For instance, he got the pale purples, blues and greens of "The Prodigal Son" from a Palestine night. "Prayer for the Lost at Sea" was awarded a gold medal at the Paris salon. Titles which will suggest their subject matter are: "Morning Light on Pearl Blossoms," "Flight Into Egypt," "Ancient Cypresses—Rome," and "Temple of Apollo—Dawn." Carried out with vivid imagination is the spectral moonlight subject "No Man's Land."

At the Gimpel & Windenstein Galleries, No. 647 Fifth Avenue, the American public has been paying tribute to the striking genius of a French painter who, just arriving at the zenith of his power when the great war broke out, is now one of its blind victims, who will paint no more. He is Jean-Julien Lemordant, who volunteered as a private and who by his brilliant fighting qualities became a lieutenant and commanded a company of men in the engagement in which a German bullet shattered his forehead and paralyzed his optic nerve. Lemordant lives in the memories of his achievements, and his friends hope that the surgeons will at last triumph and restore his eyesight.

The exhibition was arranged by the Yale School of Fine Arts, for Yale University in 1918 bestowed upon Lemordant the Howland Memorial Prize, which is awarded every two years to a citizen of any country for an achievement of marked distinction in literature, the fine arts or the science of government. The first award, made in 1916, was made to Rupert Brooks, the brilliant young English poet who lost his life in the expedition to the Dardanelles. It is prescribed that the award shall always take account of the idealistic element in the recipient's work as an important factor in the choice. And it is this idealistic element that converted the young Breton painter and pacifist into as



The Twelve Galleries of Suggestion

QUITE often the most inviting interior is that which traces its inspiration to some unpremeditated source—which may account for the joy of "scheming" even the simplest room.

¶ To-day, for instance, in strolling through these twelve Galleries you may happen upon a fine porcelain vase; on the morrow it flowers into a Lamp of softly glowing beauty. Then again, a lovely Queen Anne Settee, enriched with beautiful tapestry, may engage your admiration; ere long it evolves itself and companion pieces into a Georgian Living Room in which discriminative taste cannot fail to discern individuality and decorative significance.

¶ Indeed, a visit to these Galleries will reveal not alone the Furniture but those kindred objects which will impart distinction to all the rooms of the well-considered house. Their cost, withal, is by no means prohibitive.

De luxe prints of charming interiors gratis upon request

Furniture
Decorative Objects
Oriental Rugs

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd Street
New York City

brave and quick-witted and calculating a fighter as France ever sent against an enemy.

More than 300 paintings and sketches comprise the exhibition, works that were gathered by France and sent to America in honor of one of her finest sons. Many of them are dance and folk scenes designed for French theatres and public buildings. Lemordant glorified the life of the common people, and he traced the lineaments of a rugged laborer or fisherman with as much enthusiasm as a court painter of another day would have bestowed on the beauty of the king's favorite. A pleasing freedom of design characterizes his sketches, together with the utmost precision in recording just what he wished to say concerning a figure, a movement or a face.

"One-man" exhibitions, so-called, are, of course, a fixture in the art world, serving to give a complete idea of the work of the artist who provides the display. Necessarily they are a bit monotonous, because they give only one artist's point of view. In constrast are the exhibitions which the art dealers arrange now and then by including one or two fine pictures of a dozen or so recognized artists. The visitor to one of these exhibitions is pretty sure to get a full portion of enjoyment, and to come away with broadened knowledge and appreciation.

The Milch Galleries deserve praise for such a composite exhibition of the work of modern Americans. Most of the pictures are by contemporary artists, and a few by the masters of the last generation. There is a particularly interesting Inness, "Autumn in Montclair," one of the very last pictures he painted, being signed in 1894, the very year of his death. It is very rich of color as well as being broadly synthetic; much warmth being created by the reds of the foliage and the purples of the sky.

By Inness' great contemporary, Wyant, there is a very broadly painted "Early Morning," from the William T. Evans collection—a view over fields with a fine loosely sketched sky. Then there is a Ranger, "Spring Woods," one of the works bequeathed by the artist to the National Academy of Design, and bearing the Academy's stamp. It is related that Ranger painted on this picture for ten years.

Of the works by contemporary men especial interest attaches to "Midsummer Day," by Willard Metcalf, because it illustrates the progress made by this painter in the last few years. It is a beautiful piece of color, with its glimpse of a country road, flanked by a farm homestead. On the side of a barn, a faded circus poster that delighted the small boy's heart the preceding summer, gave the artist a motive for a fine piece of decoration. "The Winding Road" is another most attractive Metcalf.

Max Bohm is going to be even better appreciated some day than he is now. Only now and then is one of his pictures shown in the galleries, and "Joy" in the Milch show, with its two girls dancing and its galvanic sky, has a fine spiritual quality. "Happy Childhood," with rich greens, browns and reds, is a felicitous work by Elliott Daingerfield. Still another colorist is represented in "Moonrise—Montruer-sur-Mer," a silvery, poplary subject by the late Henry Golden Dearth. There is shown a particularly good "Meadows—Autumn" by J. Francis Murphy. "Southern Plantation," by Gari Melchers, has the atmosphere of the South. Robert Henri's firm hand is shown in "The Spanish Girl of Segovia."

The Macbeth Galleries have given the public another composite show, with fifteen paintings by twelve contemporary artists. Two figure subjects are particularly attractive—"Contemplation," by Richard E. Miller, and "Meditation," by Ivan G. Olinsky—and are enough in consonance to be considered "a pair." Charles W. Hawthorne has

killed two artistic birds with one stone in painting "Rose," because the picture is a portrait and still life combined; the girl makes one attractive subject, and the hat full of fresh roses she holds toward the spectator presents a "still life" of the most charming kind.

Willard Metcalf is represented by "Cherry Blossoms," a visualization of a countryside in Spring, with hills beyond. Emil Carlsen has two pictures, "Surf" and "October," the latter a light and dainty harmony made vibrant by the artist's method of placing his pigment on a rough textured canvas. "The Torn Gown," scintillating with light, and "Girl With Work Basket" are typical of the art of Frederick C. Frieseke. Paul Dougherty shows a ringing marine, "Clearing After the Gale"; Childe Hassam, "Northeast Headlands, Isle of Shoals"; T. W. Dewing a masterly and conventional "Woman in Black"; Chauncey R. Ryder, a "Cornfield," and W. Granville Smith, "Clearing Mists."

At the Macbeth Galleries, also, a new painter makes her bow to the public, Miss Felicie Waldo Howells. Born in Hawaii, of American parents, she has brought with her from the South Pacific a distinctive love for color. Her best quality, however, is the ability to set down local color. The pictures are all glimpses of streets in American cities, mainly New York, and, despite her fine use of color, they have that recognizable quality which the beholder loves despite modern art tenets. For instance there is "New York Public Library," which actually is the library, with a typical western sky above it—the same sky which New Yorkers can see if they take the time to look up. In "Fifth Avenue" Miss Howell has caught the spirit of the street better than most artists who have tried to paint it. The same can be said of "Market Street—Philadelphia."

Attention has been called before in these reviews to the tendency of our artists to use lighter colors in their new works. Now comes Mr. Percival Rosseau with his regular annual exhibitions of bird dog pictures at the John Levy Galleries. Mr. Rosseau always could paint dogs sensationally well, but this time he has shown himself to be a landscapist of such excellence that his pictures have a double value. Not only are the pictures portraits of the dogs, but they are also fine representations of the fields in which the dogs hunt—broadly painted, mainly with the pallette knife.

Perhaps the star pictures are "And It Was a Big Covey" and "One for All, and All for One," the first presenting three pointers and the latter three setters. The alertness and tenseness of the dogs is portrayed with magnificent spirit. "Fairy Beau and Brace Mate" has for its subject two dogs owned by Mr. Harry D. Kirkover, of Buffalo, the first of which has been sixteen times a winner in field trials. "Peggie Danstone, Beau Backing" presents two bird dogs belonging to Mr. P. H. Powell, of Newport.

THE PRIDE OF CIVILIZATION

(Continued from page 12)

and Italian art everlasting. Beauty as well as utility was aimed at in those objects of daily life which men constantly saw and handled. In the Middle Ages nothing was machine-made, hence the individuality of the craftsman was able to assert itself. Life was of necessity more restricted, more concentrated. Every joy had to be sought in the home or in the immediate neighborhood. Hence, perhaps, the reason why they did not neglect those matters as do we who buy objects ready-made and turned out by the thousand. With the advent of the machine a great number of workmen were cut off from the handcraftsman's delight in his labors; but there are those still left who will pay for and appreciate good work, and those who love to do it, if only the path is shown. These adherents to the older forms assist unconsciously in realizing that which should be universally and emphatically demanded—that objects destined for use should also be agreeable to the eye.

The number of people who take an interest in, and claim to possess some knowledge of decorative style in connection with the furnishing of their homes, is increasing day by day. This is the movement which is shaping itself in our midst, and public taste in this direction is making visible and rapid progress, and one may safely say to-day that a large proportion of wealthy householders do at least attempt, with a laudable measure of success, to produce something like uniformity of style and harmony of color in their domestic surrounding. The study of the house should surely be a subject of engaging inquiry, because it is certainly true that the place in which a man dwells is, in a real sense, the expression of himself. The theory of decoration almost necessarily implies a return to historic examples, and a free utilization of those distinctive features which characterize the outstanding periods of style. To some extent this harking back to the past indicates a certain pause in the devolutionary progress of decorative invention, inconsistent with artistic originality. That pause will not continue indefinitely. It is a rest for the purpose of marking time; and though a temporary state of chaos may prevail for a while, it does not imply that a full stop has been reached in decorative endeavor.

When a decorator of high genius finds it worth his while to assert his sovereignty over the field of his work usually relegated to a skilled artificer, the result can hardly fail to be a production of a masterpiece of a kind at once rare, peculiar and characteristic. He creates something which has a special value and interest of its own which does not attach to a mere statue or a mere picture. He shows us not only his mastery and imagination in his own distinctive province of art, but the choice of material, the method of treatment and handling, the style of decoration, the scale of proportion, the relation to its surroundings which he considers best calculated to show his work to advantage, and at the same time to fulfil the purpose for which it is intended. He reveals to us, in fact, not only his powers as an artist, but his conception of the adaptability of great art to human needs, and his taste and judgment in applying it. The ordinary skilled artificer is himself quite capable of supplying us with a practically unlimited choice of schemes admirably adapted to their purpose, amply sufficient for our needs, and at a price well within the reach of all but the absolutely indigent; the master effect is lacking, however, even though a certain dexterity is evident in the result.

The practice of the applied arts has of recent years become an enormous industry in America, but if the craftsmen are to keep the future in view they must make up their minds to develop the talent they possess on the best possible national system. Such a system cannot be founded upon any general theory of human perfection, but must be adapted to the peculiar genius of the national artist, as experience has revealed it in his endeavor to set before the public a proper and definite standard of excellence. He must, however, cherish at the same time a respect to forerunners and the varying evidences of past activities, even hesitating to brush away the cobwebs of history or the dust of time, in controlling his forms, to bring about a real artistic, national renaissance in decoration. Beyond this his patron must vibrate to the sensuous appeal of the best artistic forms, he must realize the all importance of quality and he must be able to decipher the message of a work of art viewed as a human document; if he fail in any of these, he fails.

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JOYCE KILMER'S DECORATION

(*Continued from page* 13)

So Israel's joy, the loveliest of kings,
Smote now his harp, and now the hostile horde,
To-day the starry roof of Heaven sings
With psalms a soldier made to praise his Lord;
And David rests beneath Eternal wings,
Song on his lips and in his hand a sword."

It is unnecessary to add to the eulogies of old friends. They have acclaimed him as a friend; the world of letters lauds him as a poet; Governments recognize him as a hero. I saw him only as a man among men who were given the most damnable task ever laid upon mankind, except One, and I know why he did not fail, though it was a "rough road and a steep road."

As a poet he had something to say, and he said it beautifully; as a friend he had something to keep, and he cherished it tenderly; as a man he had something to do, and he did it gloriously.

Decorations are worthy as the recipient is worthy. We are proud of this Croix de Guerre with the palm. But there is another order which he has won—the oldest of them all—by far and away the hardest to attain, conferred by the King of Kings, and this is the citation:

"He that overcometh and keepeth my works unto the end, to him I will give power over nations. . . .

"And I will give him the Morning Star."

THE EFFECT OF WAR UPON ARCHITECTURE

(*Continued from page* 9)

The end came with the beginning of the classic revival during the reign of Elizabeth, 1558-1603. The Tudor arch and the English mansions were a product of this period.

In Spain, the overthrow of the Moors, 1217-1252, began a new spirit in national enthusiasm, and, as their successful wars had been against a Mohammedan invader, who had occupied the territory for five centuries, that spirit was necessarily Christian. The great Cathedral of Toledo, 1220, and Burgos, 1230, were started, the influence being almost entirely French. In 1401, the cathedral of Seville was started upon the former site of a Moorish mosque. This is the largest of the cathedrals. The cathedral at Salamanca, 1510-1560, shows decided classic influences, so it is fair to say that Gothic ended during this time in Spain.

With the ending of the Gothic influence, we began with the Renaissance, the return to the use of classic forms. At this point in the history of the world, so far as architecture is concerned, and which may be put at about 1420 A.D., when the Renaissance began in Italy, its home, we may say truthfully, that innovation ended, for, since the thirteenth century, when Gothic reached its high point, no new basic permanent style has been evolved. This is not to say that we have not experienced sporadic changes, whereby the visionist may choose to detect a new style or type, but there has been no radical permanent change since that time, everything since then being based on some precedent in design.

At this date, about 1420, the Florentines experienced a tremendous impulse in all arts, and, as would follow, in architecture. This was the birth of the Renaissance. Italy had never taken kindly to Gothic forms, a style essentially northern, and had used it in her own manner, and not too seriously. The classic influence had never lost its hold in this region. The change was not sudden, as no great change is, and at first we find the combination of Gothic and classic forms, a period in all countries which was most pleasing and picturesque, and very distinctive in each country. Compare the early Italian Renaissance with the Elizabethan of England and the Louis XII. and Francis I. of France; while

all embody the Gothic with classic forms, they were each very distinctively national. The Italian Renaissance reached its high point in the years 1500-1550, during which time it produced such masters as Michael Angelo, Palladio, Vignola and others. From 1600 to 1700 it entered a Rococo or overdecorated period, and during the century later a reaction followed, where the architects resorted to a servile copying of the classic forms.

The Renaissance in France came later. The campaigns of Charles VIII., Louis XII., and Francis I. in northern Italy, during the latter part of the fifteenth and early in the sixteenth century, made the French acquainted with this new turn in architecture, and many Italian artists and workmen were carried back to France to teach the new idea. Architecture in France then went through the Valois period, 1483-1589, during which we have the transition of Gothic to classic. In this period the châteaux were built. It naturally took longer in France than in Italy, as that country had been fairly steeped in the enthusiasm for Gothic. France then entered upon the Bourbon or classic period, 1589-1715, reaching under Louis XIV., during the latter half of the seventeenth century, the high point, corresponding with the period of Palladio in Italy. After 1715 the style became a florid classic, extravagant and capricious, and then underwent a reaction to severe design up to the time of the first empire.

In England, the Renaissance arrived still later, entering its transition period during Elizabeth, 1558-1603, where classic influences began with the employment of Dutch and Italian artists. The early Jacobean style under James I., 1603-25, showed an application of classic design which was so grotesque as to have a certain charm, especially on interiors. Inigo Jones, an English architect, and a follower of Palladio, did much during the first half of the seventeenth century to improve and clarify the usage of Renaissance design. Sir Christopher Wren, during the latter part of the seventeenth and early quarter of the eighteen centuries, also did much for English architecture, being known as the architect of St. Paul's Cathedral, London. The so-called Anglo-Italian style, as developed by Jones and Wren, was used through the eighteenth century, and Robert Adams originated during this time a charming modified classic style which is extensively used in this country.

The Renaissance in all countries entered upon a style which was a combination of Gothic and classic, which was in all cases picturesque and original, developed into a style which was very distinctive, although based upon Roman precedent, degenerated into a Rococo or overornate period, and suffered a reaction to purer design, although copying literally the Greek and Roman, ending in most cases with the close of the eighteenth century.

The nineteenth century began the era of industrial progress, and when we think of industrial progress we must do so in terms of steel. Engineering was to have its day, very much at the expense of architecture, for never in the history of the world has so much poor architecture been done as during this time. The most extraordinary advances have been made along intellectual, scientific, mechanical and commercial lines, and these matters have kept the world very busy, but not too busy for war. Architecture suffered severely, going through a succession of short irrational styles, all bad in design and conception, and none permanent, and it has only in the last twenty or thirty years begun to catch up with our other progress. There has been no general spontaneous movement, the finest works of recent years in America being the results of individual exertions in design. Building has depended upon steel to a great extent, with

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but few exceptions, and design has been a literal copying of Greek, Roman and Gothic, or some other style.

The only architecture of America has been Colonial, and much has been unnecessarily written upon it, as it is no great development, depending more or less upon the English late Renaissance or Georgian. This country, while being the only colony of the British to gain its independence, did not develop any original style, but followed on with the architectural trend of England. With few exceptions nothing monumental was constructed in this country during Colonial times, St. Paul's Chapel in New York being one of them, built 1764.

Under the Republic a new enthusiasm was shown, which unfortunately did not communicate itself to our architecture. We were perhaps too busy at first trying to keep a baby nation alive to spend much time constructing monuments, and with a few exceptions, aside from the national Capitol, 1793-1830, and the City Hall of New York, no great monuments were built until recent years. Many massive but more or less ridiculous structures were built during the latter half of the 19th Century, corresponding with the Victorian period in England, noted for bad taste and design, and these need not be considered.

The trend of recent years in America has been toward great commercial buildings first of all, and during the time some very fine country homes have been built. There has been no great spontaneous movement, but certain individuals have done work which compares very favorably in design with anything which has been done at any time. Steel has always set its barrier to good architecture. The constructive value of steel cannot be belittled, and when used frankly for its own sake, it has a very distinct decorative feeling, but steel veneered with stone and brick is not architecture. Good architecture has always been candid and shall always continue to be so. If the building or structure is to be of steel, build it of steel, but do not hide the very distinctive message of steel behind a curtain of imitation Renaissance done in limestone — steel is good enough to be admitted in itself. And likewise, if it is to be stone, let it be stone. But it cannot be a steel building done in imitation of a stone building and be architecturally good, any more than a structure of stone could be when done to imitate steel. They are different materials and should be admitted as such. It is a matter of design yet to be solved perfectly.

We have just finished a war, the greatest in the history of this nation, and the first real war over which we might be justified in feeling elation since the Revolution; the only epochal war, so to speak, since then; and to add to our prospects, we have not paid a great price for our victory, and have during its early progress accumulated most of the money of the world.

We were so poor and in such a formative stage during the early days of our country, that we could not take advantage of the national enthusiasm of that victory in any material way and build, and perhaps it was rather fortunate from the æsthetic standpoint that we did not, for there was great question as to our taste at that time. Now that we have successfully ended the greatest war of our history, with the minimum of loss, and the maximum of material gain, we should be strong in national spirit, and rich necessarily. Two millions of our Americans have seen a land far richer in art treasures than we can be for a long time; and many who never knew what Rheims Cathedral was, are now well informed about those things and realize that it was one of the art treasures of the world, and belonged to every nation.

A greater activity in building than we have ever known should follow during the next fifty years, if any precedent is to be depended upon. Up to this time our architecture has been peace-loving, commercial; we have built great office buildings, stations, libraries, and such things. Now it is to be martial; real architecture, as it always has been. Great

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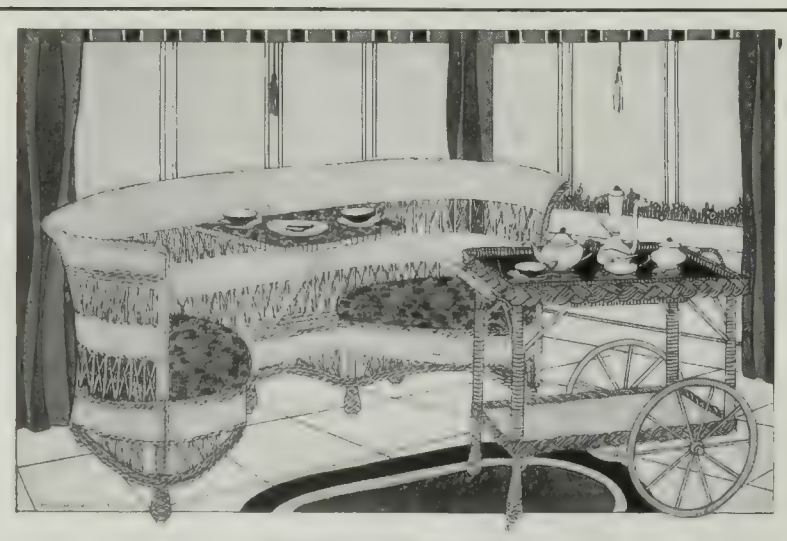

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memorials will spring up all over the country. They will be monumental, which after all is the form real architecture should take. Let us hope that they will be in nature's own building material, stone. We do not yet know about the permanence of steel. Will it last over the centuries?

The conqueror always builds unless he be a barbarian, and builds profusely. The conqueror who fought for a principle alone should build ideally. So our twentieth century should see in America the actual accomplishment of a national architecture, and the character of its structures should be martial. It is a nation which has found itself. We have won; we are rich; let us build in stone.

"HERE'S FLOWERS FOR YOU"

(*Continued from page 17*)

in size. This style of formal garden traveled through France and north to England, where there are many famous examples.

America is not lacking in fine estates, and has countless smaller gardens that possess charm. In place of the cypress, so invaluable to the Italian background, our gardeners have used with approximate success pine, spruce, hemlock, juniper, arbor vitae and cedar, transplanting them when well grown. For the middle ground, rhododendron and laurel, and for showy effects, foxglove, Canterbury bells, hydrangeas, iris, peonies, Madonna lilies, phlox, hollyhocks and larkspur. These, when planted in profusion, give wonderful color and beauty.

Of course, there are many others that are especial favorites. Poppies flaunt their silken skirts, seemingly too frail for the wind's kiss; the rose climbs to reach the sun, and never dreams the pergola pillar is nothing without her beauty. Grandmother's phlox almost rivals the rose in popularity, while hydrangeas and peonies create a world of satisfaction all their own. We got our peony from the Chinese, who consider a garden incomplete without it. As their tree peony grows eight feet in height, it is not wonderful that they call it the queen of the garden.

Where there are large spaces to cover effectively, especially if there is much shade, there is nothing more suitable than the rhododendron. As its habitat is in the woods, sheltered from too severe winds, partly shaded and with plenty of leaf mold, it is most successfully transplanted when these conditions are assured. Even then it has a fickle habit of being ungrateful and turning a sere leaf to mock you on your next visit. In the matter of color planting, an artist does not have to be told that the faint pink, white and coral colors look better when grouped toward the front, placing the deeper shades in the background.

There is no form of garden decoration so pleasing as the pergolas, or that can be used in such variety of architectural effect. It can be made the most stately of garden acquisitions or the most informal. Some will choose the classic features of delicately fashioned capitals, exact spacing, and white painted woodwork with carved beam ends and brackets and smoothly laid floors of cement. Others, informal and irregular brickwork, with well raked-out joints, pergolas whose roof trees have the bark still on, quantities of vines, paths of grass instead of bricks, all of which give an unstudied appearance to the garden. Really thought out to the last degree, but apparently careless and informal.

The tea house of Mr. Edward S. Harkness, shown here, is particularly beautiful. With its cosy steps, sphinx, great jars and luxurious flowers and vines all bathed in sunshine, it is reminiscent of the Garden of Allah. Not less lovely the entirely different pool garden of Mr. Edward Coykendal, secluded in the heart of a clump of cedars. Eerie and weird in shadow, the sun proves it a veritable circle of

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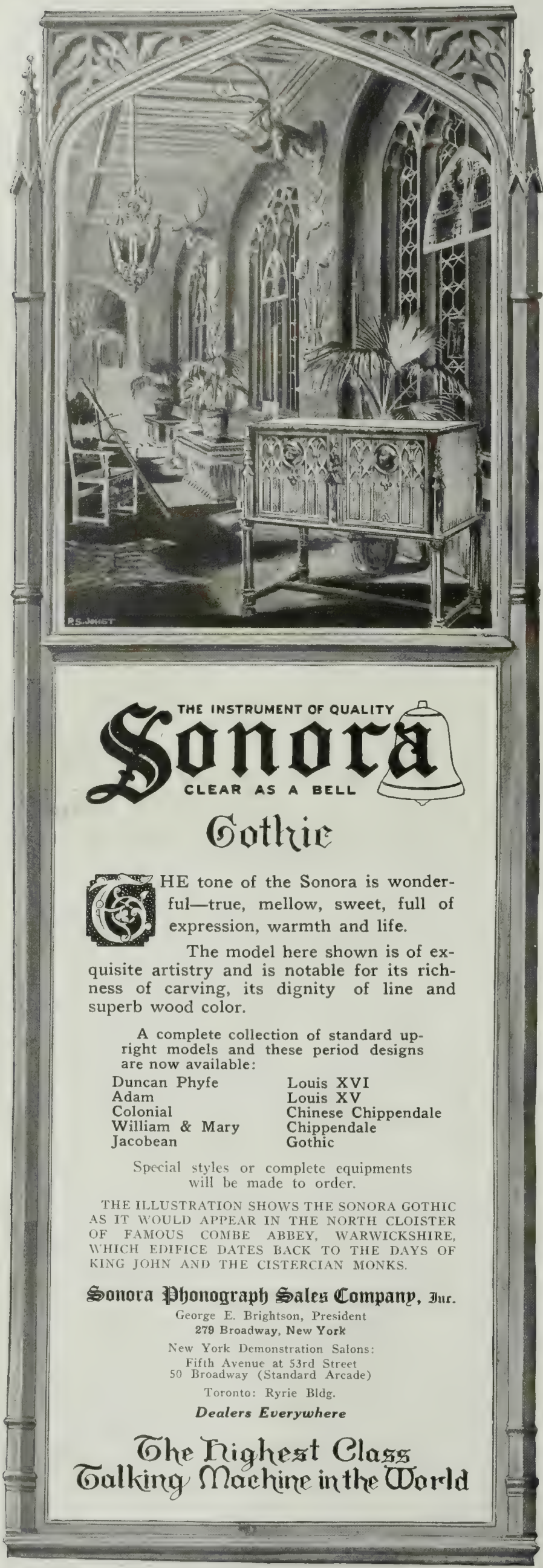

peace. Here surely, "When the eve is cool, God walks in mine."

In writing of gardens, one is likely to overlook the smaller flowers. Those heavenly little ones that have almost human sympathy and grow just for the plucking, and not for landscape effect. Pansies, lilies of the valley, pinks, and all the thousand others. But the daintiest of these is the sweet pea.

"Here are sweet peas, on tiptoe for a flight,
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things,
To bind them all about with fairy wings."

How we regret when sweet-pea time is over, and the too hot sun shrivels the vines and ends her charming day!

Nor have we mentioned the pungent marigolds, cosmos and chrysanthemums that complete the year in flowers. Formal and informal gardens are unfinished without them. Color, fragrance, beauty of line, charming vista, all garden lovers work for one end, that they may say, "This garden has a world of pleasure in it."

BEAUVAIS-BOUCHER TAPESTRIES

(Continued from page 29)

boring with his trident in the earth the gushing spring that immortalized her name. "Jupiter en Raisin," meaning "Jupiter as a Grape," is an error made on the books of the Beauvais Tapestry Works, and should read "Bacchus en Raisin." It commemorates the story of Bacchus and Erigone, the daughter of Icarius, now throned in the heavens as one of the Signs of the Zodiac, and known as the Virgin. Intoxicated by the juice of the grape into which Bacchus had transformed himself, Erigone lost her maidenly fear, and has had her love affair illustrated by numerous painters, among them Boucher, whose design is preserved in the engraving of Duflos as well as in the tapestry. "Mars and Venus" pictures the most notorious of ancient flirtations more modestly than does the painting by Sodoma in the Metropolitan Museum.

"Boreas and Orithya" reveals the dismay of the daughter of the Athenian king when the god of the north wind, unable to breath gently and sigh softly as a fond lover should, returned to his true character and employed force. "Jupiter and Europa" shows the king of the gods disguised as a white bull in order to escape the notice of his jealous wife, Juno, and deceive the maiden who gave the continent of Europe its name. "Vulcan and Venus" emphasizes the contrast between the goddess of love and her blacksmith husband. "Apollo and Clytie" (Sunrise) introduces the water nymph, whose love for the sun-god was unreturned, and who, from sunrise to sunset, kept her eyes fastened on him in his course until her body took root in the ground, and her face became the sunflower, turning (in the words of Thomas Moore) "on her god when he sets the same look that she turned when he rose."

The set of five "Opera Fragments" recalls in tapestry decorative scenes designs by Boucher for the stage, among others the "Hamlet of Issé" for the opera, the color sketch of which was exposed at the Salon in 1742.

Last, but not least (omitting the "Palm Pastoral" set sometimes attributed to Boucher, but really by Huet), come the six "Noble Pastoral" tapestries, the first set of which was started on the looms of Beauvais in 1755 for the apartments of the Dauphine at Fontainebleau. The splendid set of the Kann Collection, Mrs. Huntington has at her house in Santa Barbara.

Other American owners of Beauvais-Boucher tapestries, not already named, are Mr. Baker, Mr. Alexander, Senator Clark, Mr. Gould and Mr. Widener.

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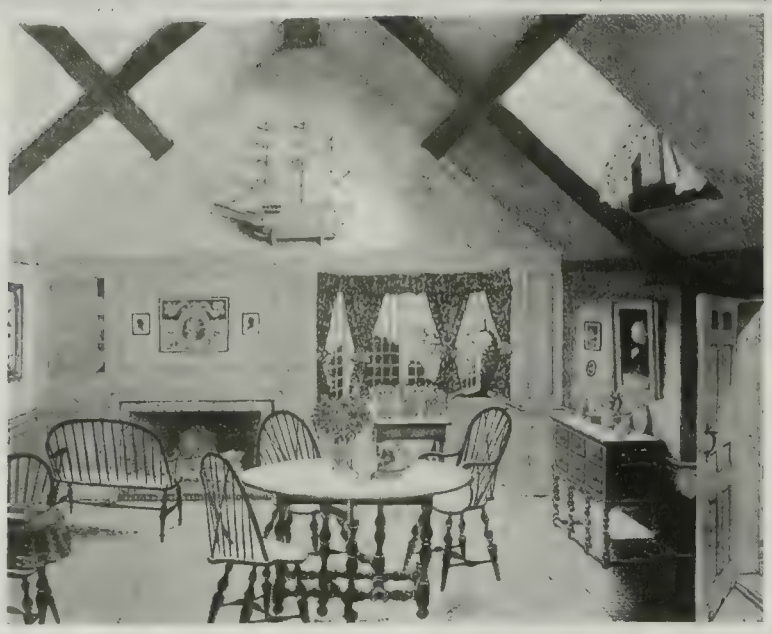

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ECHOES OF THE LEMORDANT EXHIBITION

(Continued from page 22)

strange as it may seem, emotions of life itself, that before were but nebulous, unformed. And the same obligation is doubtless felt by many others. I shall not forget it."

It is interesting to note that most of these critics sensed the fact that while he was familiar with all "schools" and "methods" he never lost sight of the fact that they were but a means to an end. A young American painter, himself a recent successful exhibitor, remarked quietly: "After all, he had something to say and said it because he knew how. And knew how so well that he will go on saying it somehow in a better and bigger way. Blindness will become sight to this man and through him for many."

It is rather remarkable, that this feeling, that Lemordant's greatest work is still before him, should be so general. It was first expressed to me by the gentleman who is most responsible for his coming to this country. Said he: "Like every one else I was overcome with grief that so brilliant a star should be extinguished, until I met him. Then I knew that such magnificent power could only be directed into another channel. I am happy now, for I am convinced that his greatest work is to come."

Much the same feeling was remarked by a distinguished Oriental artist: "He is undoubtedly one of the greatest of the great French people. I regretted that there was not in the exhibition at least one finished work until I heard him address an audience, then I said: It doesn't matter; nothing is past for this man."

These are the opinions of but a few of the many people who have visited the show not once but time and again.

Public appreciation has been most gratifying in every way and Lieutenant Lemordant's manager has been swamped by requests from Galleries all over the United States asking permission to exhibit the paintings for any possible season. It was said in these pages last month that it was difficult to discuss the work of this artist apart from his personality. It is not necessary to try. Let us look to his future.

WAR MEMORIALS

(Continued from page 19)

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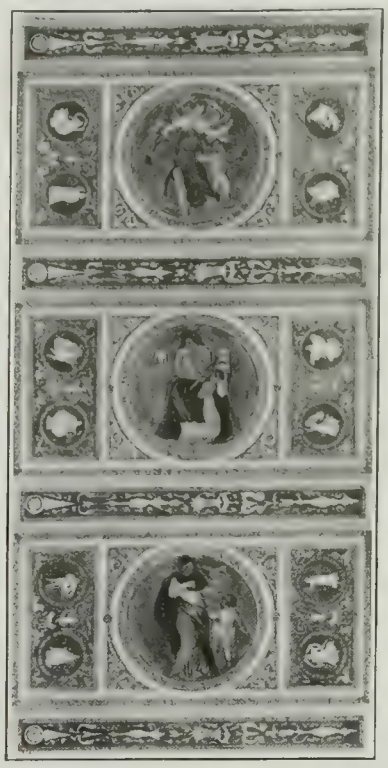

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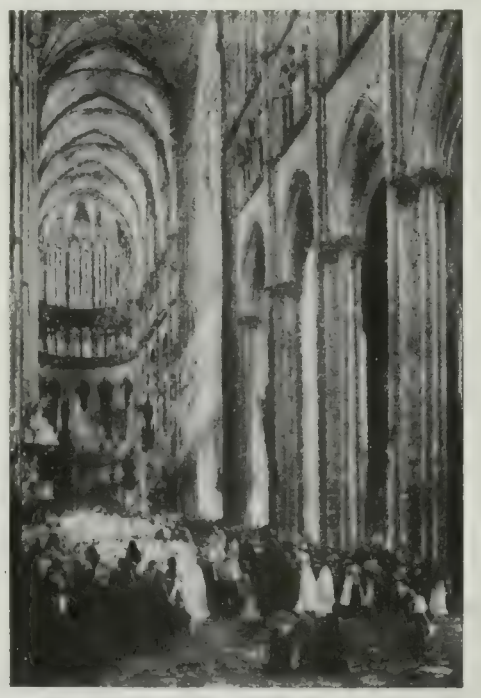

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formity to his scheme. He also must see it through. If, in any case the architect and the sculptor should not be retained to control the actual working out of their designs, the client would risk losing the last refinement in the very place where refinement counts, and have no assurance after all of getting more than a stonecutter's job.

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DO THE AWNINGS BELONG TO YOUR HOUSE?

(*Continued from page* 21)

Not less interesting are the awnings on the Postley house at Oyster Bay, the porch of which is shown here in the smaller right-hand picture on page twenty-one. It will be noted that while it shades the veranda satisfactorily, it does not obscure the view and it is in keeping with the house.

The porch awning of the C. V. Brokaw house, upper left, harks back to those delightful times when humanity had time to enjoy nature. At the same time it is thoroughly modern in construction and convenience in handling and it is so simple that any one can find a like use for its type, its single note of richness being its fringe border. As there are almost as many kinds of awnings as there are types of houses it is useless to attempt to discuss them here. Rather it is our desire to call attention to giving them consideration from the beginning of house planning. The same thing might be suggested as regards tents and marquees on the lawn. In these is opportunity for individuality and a free use of color that ought not be lost, since a rich-tinted marquee gives tremendous distinction and adds to the general attractions of tea-time gatherings.

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Of ARTS AND DECORATION, published monthly at New York, N. Y., for April 1, 1919, State of New York, County of New York, ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Dexter W. Hewitt, who, having been duly sworn according to law, deposes and says that he is the Business Manager of ARTS AND DECORATION, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Hewitt Publishing Corporation, 470 Fourth Ave., New York, N. Y.; Editor, J. C. Marshall, 470 Fourth Ave., New York, N. Y.; Managing Editor, None; Business Managers, Dexter W. Hewitt, Elisha Hewitt, 470 Fourth Ave., New York, N. Y. 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.) Hewitt Publishing Corporation, 470 Fourth Ave., New York, N. Y.; Dexter W. Hewitt, 470 Fourth Ave., New York, N. Y.; Elisha Hewitt, 470 Fourth Ave., New York, N. Y.; Kalon Publishing Co., Inc., 2 West 45th Street, New York, N. Y.; Stockholders of Kalon Publishing Co., Inc., owning or holding 1 per cent. or more of the total amount of stock—John Hemming Fry, 222 West 59th St., New York, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state) None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. Dexter W. Hewitt, Business Manager. Sworn to and subscribed before me this 24th day of March, 1919, E. De Haven. (My commission expires March 30, 1919.)

COOPERATION WITH PUBLIC SCHOOLS

THE Board of Education of the City of Minneapolis has just planned a departure as respects art instruction in the public schools, by the appointment of Miss M. Emma Roberts as teacher of Art Appreciation. It is purposed to develop art ideals by means of bringing the pupils into contact with art objects, through illustrative lectures, in the expectation that interest will open the minds of the pupils to aesthetic impressions. The Trustees of the Society of Fine Arts are co-operating in the plan, allowing the free use of the classroom at the Institute whenever needed, and access to the galleries and collections in the Museum. They have also provided an office in the building adjoining the class room.

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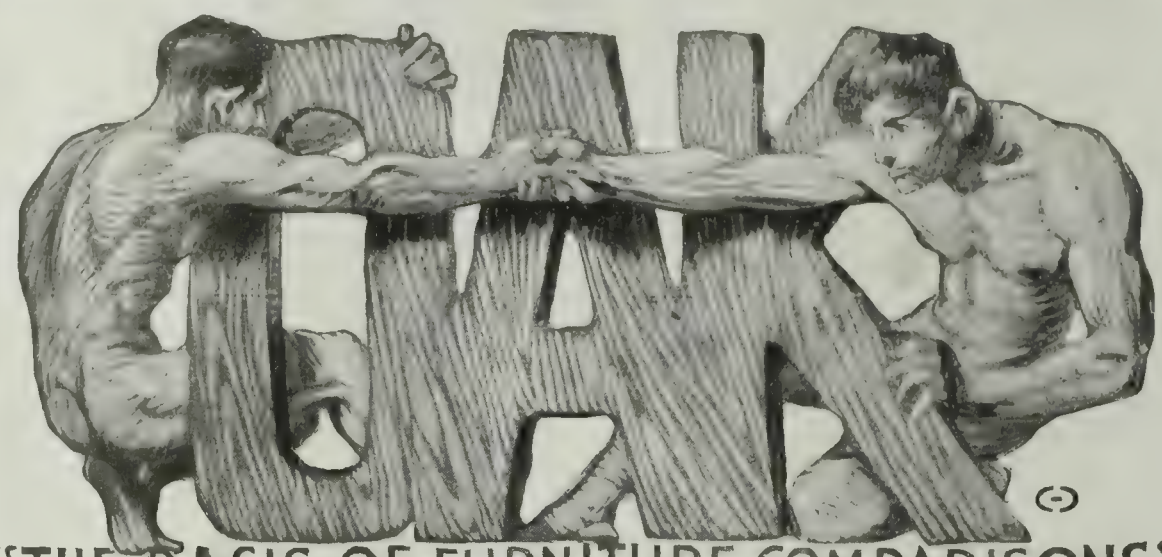

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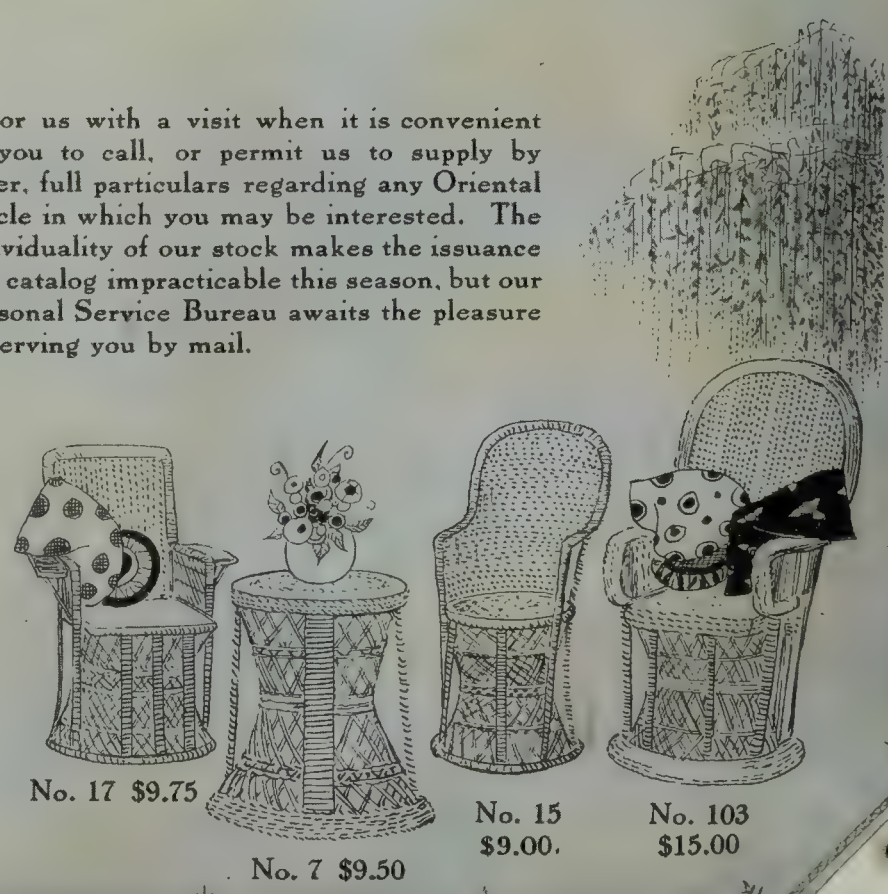

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ARTS & DECORATION

VOLUME XI JUNE, 1919 NUMBER 2

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Illustration of a Chinese Rug made upon our own looms in China

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Genthe

THE SPIRIT OF THE WOODS
As interpreted by a Duncan Dancer

ARTS & DECORATION

Formerly—ART WORLD and ARTS & DECORATION

Volume XI JUNE, 1919 Number 2

"God Made Two Perfect Things"

The Story of a French Rose Garden

"C'EST impossible, m'sieur, I cannot to-day, for I have much work to do with my roses." So replied the old Frenchman to my request for help with a little floral surprise for my "Buddies" in celebration of our July Fourth in France. "But it is our national fête, my friend," said I, hoping, shamefacedly, to gain my point.

"Oh, what a difference! Your fête de l'indépendence! Mais oui, m'sieur—I will do it, of course, with pleasure. Come to my garden and make your choice. All are yours to choose from for the fête of your great country!"

And that is how I came to know "Le Jardin des Roses," near Toul, France.

Can I tell you of the poesy of "This Garden of Roses," and make you feel the love of that little wizened Frenchman for his roses and—but I'll let you read the tale.

Doubly walled and moated, Toul sits triste and dour in the smiling valley of the Moselle, as if, like all fortresses of ancient glory, she realized her ineffectiveness in the great struggle that was waging breathlessly around her. Unlike her sister city, the chic and lovely Nancy—there was little gaiety within her portals. Indeed only where one heard the washerwoman's bat by the river side was there any feeling of normal life, for Toul was at war—and war is a grim business.

Yet not far from the Porte Jeanne d'Arc, too near to escape the nightly bombing raids of the enemy planes, lay "The Garden of Roses"—owned and tended by a little old man and his bent, sorrow-worn wife. Four sons, their all, had been laid on the altar of sacrifice for the Patrie. None remained to enjoy the roses that nodded me welcome as I passed under the pink-blossomed archway.

"A thousand apologies, m'sieur, for my roses," explained my host, "but with no one but me to watch them the drought and fearful gases of war have made a desert of the garden."

To my eyes it seemed Eden come again. Here were old friends swaying in the breeze, nodding their little heads to and fro as in a joyous dance, seeming to say, "What care we for war; have ye not our lover to defend us?" There were acres of them—all in formal box-bordered beds, and in each plot placed to best advantage was a metal scroll on which he had written mottoes suitable to their kind—declarations of his love for them. For the first bed—one of lovely pink roses: "God made two perfect things, a woman and a rose."

What sentiment these Frenchmen have, thought I, and wondered who had inspired it. I had not yet seen or talked with madame. We moved on to a plot of delicate white blossoms and my heart throbbed over the context of its motto: "A white rose planted on the grave of a little child is acceptable to God and brings joy to the hearts of the angels."

"It was my wife who did that one, m'sieur. Always did she smile at my rose verses until our Jean died. Then she smiled no more. And now they are all gone! Alas, my garden of roses is but a garden of memories, yet I love it."

"It is plain that you do, my friend," said I, "but are there no red roses in your garden?"

"Mais oui, m'sieur, beyond the wall, nearer the house. Nannine, my wife, loves them best, so 'tis there I placed them."

And there, massed in gorgeous color against the old stone wall, were hundreds of them—and in their midst I read:

"In the beginning God made woman. Then for her enjoyment he made the rose."

"It's beautiful, my friend, how did you—" I never finished my question, for the airplane that had been sailing so high above us proved the enemy's, and the guns on the hill broke forth in angry protest. Some minutes later, in the shelter of the house, I found the answer to all my wonderings in the person of Nannine.

Bent by years of hard work, there was apparent in her a dignity of soul that told me instantly the inspiration of the garden of roses. (*Continued on page* 92)

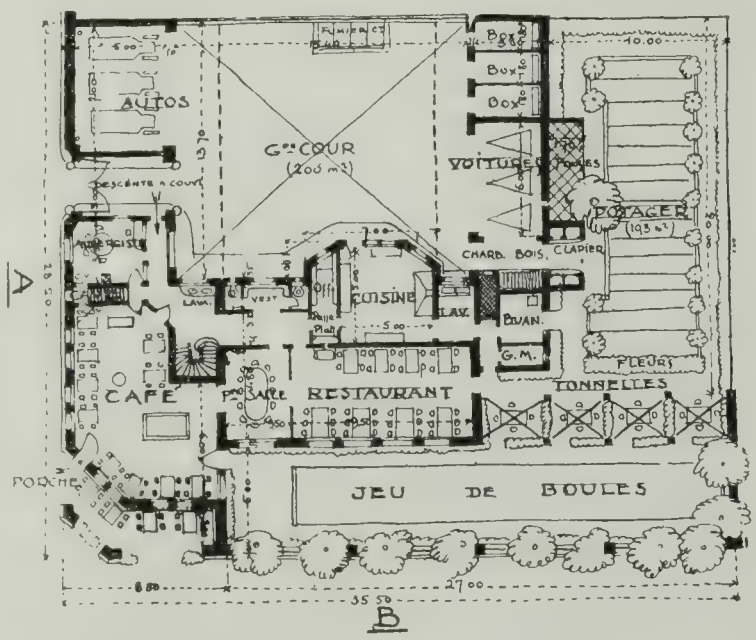
NEW ARCHITECTURE FOR NEW FRANCE

The Use of Cement and Concrete in the Reconstruction of France

NEW necessities are producing a new architecture. Reconstruction, in France, is a matter of new methods, new materials, new problems. These things must produce new esthetics and a new beauty. Artists and architects of France are keenly alive to the great problems they must solve: the problem, perhaps first of all, of time to be gained, of healing the wounds of the devastated countryside without delay. There is the great problem of economy: they must save the labor and expense. There is, moreover, the problem of transportation. Flanders, Picardy, Lorraine, Ile-de-France, Champagne—each province faces these problems. Each has its own traditional and beloved architecture, its own style. Architects must respect these styles, yet esthetic considerations must not obstruct the argicultural and industrial reawakening. Fortunately, the artists and architects of France are practical men, completely alive to the exigencies and the multple possibilities of the situation.

Cement and reinforced concrete had, even before the war, gained a foothold as a building material in France. Among the academic architects there was a prejudice against its use. This prejudice was based upon a misconception of the nature of concrete and its architectural possibilities. It is not adaptable to the older and classical "types" of architecture. But even before the outbreak of the war, as well as during it, a number of striking and successful buildings have been erected both in Paris and the provinces which are worthy specimens of the artistic possibilities of cement and concrete.

Paul Huillard and his associate, M. L. Sue, have been eminently successful in designing houses of reinforced concrete. The house and studio of the artist, Lucien Simon, as well as the residence of the artist, Moreau, are excellent examples of the achievement of these architects. The celebrated Théâtre des Champs-Elysées, erected under the direction of the Perret brothers, shortly before the outbreak of the war, is another striking example of the new architecture of concrete. The strikingly modern terraced houses in the Rue Vavin, designed by Sauvage and Sarrazin, reveal an unusual but attractive departure from the usual façade of the modern apartment house. In the new railway stations at Rouen and Biarritz, Mr. Dervaux has achieved excellent and thoroughly satisfactory results. Later examples are the recently completed cinema of moving-picture theatre in the Avenue du Maine, Paris, and the new toy factory, the Jouet de France, on Puteaux Island, just opposite the Bois de Boulogne. Concrete steamboats are to be noticed in the Seine nowadays. Younger architects are experimenting in the new medium. Sculptors and decorators are taking notice.



Plan and elevations for an inn that might well be copied in this country.

Let us give up that too common fallacy, Léandre Vaillat recently urged upon the artists and architects of France, of calling everying *"Boche"* which happens to be new, which belongs to our own day and age. If cement and concrete are not adaptable to the old ideas, let us not forget that beauty is never the result of superimposed ornamentation, of the abundance and the number of decorations, whatever the nature of the building or façade to which they adhere. This gingerbread idea, which dates from the second half of the nineteenth century, is to be found in any number of dreadful houses in Paris. It is, moreover, the fundamental error of the Municipal Council of Paris in organizing contests among constructors in the (*Continued on page* 92)

In the garden of Mr. Andrew Welch, in that peninsular Paradise, San Mateo, we find this charming setting for a Platonic dialog or the birth of a modern romance.—Left.

Cast stone has been used with pleasing effect to enhance this façade of the beautiful home of Mr. Templeton Crocker in Hillsborough, that colony of California aristocrats. The house was designed by Willis Polk, while the fountain and other effective sculptural bits here depicted were designed by Mr. Rognier.—Right.

IN CALIFORNIA'S COLONY OF BEAUTIFUL HOMES

Artistic Bits from Hillsborough, Menlo Park and San Mateo

Color has been most effectively used in this beautiful garden designed for the James Flood estate in Menlo Park, California. The swimming pool, pergola, and garden furniture, simple and massive, is toned with yellow ochre. Mr. G. Rognier of San Mateo is the architect who achieved this most pleasing effect.

Photos by Courtesy of Atlas Portland Cement Co.

Like humans, books require light and air to insure long life. Their arrangement in this library not only provides that but gives access to them as well as making them a part of the decorative scheme.

There is a royal dignity here, with a simplicity rarely found in Italian settings.

Interior Views of Mr. Edwin S. Bayers'

SOME day some clever person will publish a complete symposium on windows,—the various kinds and their fitness to the different types of architecture common to this country, and will gain thereby not only enduring fame but will confer a lasting benefit on his fellowman.

When this material is gathered, it will of necessity include many illustrations of interior since it is by their light that they will be judged to a great extent.

Who can doubt in looking at these views of Mr. Edwin S. Bayers' town house that the splendid light seen, and requisite for inside photography, is natural since all have the clarity that only daylight possesses. And rarely does one see even in country houses such glorious streaming sunshine as in the upper right-hand picture. Both Mr. Bayers and the architects are to be congratulated for having accomplished such a wonder.

However, windows are not the only good points in this house. The woodwork is superb. Every detail is carefully wrought and there is considerable originality in the designs themselves. Particularly interesting is the arrangement of the book cases to form a freize around the plain panelled library walls. Yet it will be observed that on either side of the carved door panel smaller cases form, by means of carved scrolls, the capitals of pilaster-like panels. These match others flanking the mantel.

In the smaller right-hand picture it will be noticed that

Gillies

Plenty of tables and chairs with sufficient light of both, natural and artificial, gives comfort precedence over beauty—though the latter lacks nothing in any particular.

New York City Home

Taylor & Levi, Architects

the conventional panel outlined by moldings is broken at the top by the medallions of the festooned carvings, themselves superb in the balance of design and detail. Such a treatment requires and receives here well developed pilasters and the supporting dado around the room.

The dining room walls are altogether different. Extreme simplicity as to panelling, relieved by a long horizontal panel at the top, throws into high effect the ceiling which reflects the richness of the Italian furnishings.

The mantels, too, hold a lesson for all who either enjoy beauty for its own sake or contemplate building. All of them possess that quality of being a part of the house, that "built in" effect, that all mantels should have and very many do not. Especially is this true of the library mantel and its oval over decoration somewhat sunk in the wall itself gives a perspective equalled only by a window that gives upon a charming outdoor scene. Not only is this the correct mode for this kind of decoration but, incidentally, all portraits are more effective when so framed. And a single painting so treated can be made with entire success, the only decoration in a room. Imagine the joy of having a brilliant Zuloaga, such as Mr. Willard Straight's "Toreador," empanelled in oak as she has hers, the only picture in the room!

The electric wall fixtures are also to be commended and studied, for they, too, have been correctly mounted. As has been said above, nothing is so important to our comfort.

Perfect balance, so often stiff and overformal, is relieved here by the charmingly carved festoons.

John Mowbray-Clarke Reveals Himself

Examples of His Work from a Group on Exhibition at the Kevorkian Galleries

NOT since the unforgetable Armory Exhibition —yes, seven years have passed already—has John Mowbray-Clarke shown his work until the present comprehensive exhibition at the Kevorkian Galleries in Fifty-seventh Street. The present show covers a period of twelve years' activity. But the wide diversity of style, we are informed, marks no gradual change in the artist's style. These differences express the changing moods of Mowbray-Clarke's imagination. There are, for instance, the purely poetic and imaginative figures, like the two here reproduced, there are the ventures into the rarified atmosphere of plastic speculation. But most striking perhaps are those revelations of the artist's own convictions—sculptures which seem to indicate a surprizing blend of Oriental mysticism and Anglo-Saxon radicalism. "I was brought up under the majesty of civilized laws," the sculptor writes in the catalogue, "but have come to think them as ruthless as the most primitive."

The group named "The Parasites" symbolizes "the social family, its religion and its waste products." "Their Gods" depicts "self-complacency, and the predatory who take advantage of that state." Here is a sculptor who models in the spirit of Samuel Butler, Bernard Shaw, H. G. Wells. "The New Movement," and "Whither," on the other hand, pokes deliberate fun at half-baked champions of the New. "The Weaker Vessel" is an effective satire of the sort of feminism that appeals so little—satire summed up in a line, a gesture that reveals everything. "The Sacrifice" suggests a Dunsany drama—and future producers of the plays might find valuable suggestions in Mowbray-Clarke's treatment of these plastic groups. "Aphrodite," as Miss Amy Murray suggests, is a London companion piece to Rodin's "La Belle Heaulmière" — a creature "luckless, dropped down in the drizzle, gin-bemused."

These sculptures bear, one must confess, a heavy burden of illustration. That is because Mr. Mowbray-Clarke, one guesses, is one of those independent souls who, while never a conservative, is not interested in "movements" in the Newness for Newness's sake, but rather in eternal and timely verities.

The Mask of
ROLLO PETERS

The present exhibition is a worthy record of the spiritual development of the artist. Mowbray-Clarke seems no longer interested in externalities, no matter how appealing these may be, but has, instead, become a searcher for internal significance and beauty. As this search goes on, we may expect the sculptor to purge his art of the dualism that now makes it somewhat puzzling to the impartial observer.

Ananda Coomaraswamy thinks that this sculptor belongs to that order of artists who express a consistent and definite reaction to this life of ours.

THE BREEZE

DAWN

Copyright by Western Newspaper Union

"CARRYING ON" at COLONIA, NEW JERSEY

HOW many of us realize we are cripples? We have the usual quota of legs and arms, fingers and toes, but we're cripples just the same. Samuel Hopkins Adams made the discovery while studying reconstruction of maimed soldiers at Walter Reed General Hospital, Washington. Describing the incident in the *Red Cross Magazine*, he writes:

" 'I suppose you regard yourself as a whole man,' demanded one of the vocational therapy experts.

"Looking myself hastily over to make sure that I had not lost anything in the surgical ward, I replied that I could count the usual number of arms, legs and other appurtenances.

" 'All right,' said the expert, 'but you're sort of a cripple at that. You're atrophied.'

" 'If I am, I've never discovered it,' I assured him.

" 'Of course not. People never do until they're shown. You haven't got anything like the full use of more than four fingers and two thumbs out of a total of ten. The normal man—the man who believes himself normal, I mean—never has. Can you light a safety match with one hand?'

"He handed me the box and the match. After the second abortive attempt the match fell on the floor and the box fell on that match.

" 'That's elementary, that stunt,' remarked the instructor. 'Our one-arms can do that before they get out of bed. You see, your two smaller fingers are really cripples. Now we teach our fellows to do the work with those fingers that you have to use another hand for. There's the whole physical principle of our training in its simplest form—substitution.' "

A significant word "substitution." At the modern hospital for war cripples in Colonia, New Jersey, the word can be applied to the reconstruction work there in the truest sense of its meaning. From the time the crippled soldier begins to convalesce, he is taught to substitute new solutions to the difficult problems that lie ahead of him. If the loss of an arm incapacitates him for his old job, and the old bugaboo depression grips him, he is not allowed to surrender weakly to a mental state of "dependency." The Red Cross and Uncle Sam substitute a new vigorous sane outlook on life, by refusing to baby him, by teaching him a new and more remunerative trade. He has the incentive to make good when he leaves the hospital.

Very seldom does a war cripple "lay down on the job." He may have a shattered body, and worn out nerves, but the will to go on fighting is nearly always there.

One soldier lost both hands at the wrists. For a while he refused to buck up. He talked continually of living on his pension—a life of glorious ease. His Red Cross nurse in charge noticed his dependent attitude with some anxiety, and suggested that he take a walk through the government shops attached to the hospital, where his buddies were learning to repair automobiles, paint china, make (*Continued on page* 93)

The Gardens at Shelburne Farms

Across the terraced lawns and flower beds one may gaze from Mrs. Webb's house down to the changing waters of Lake Champlain. Note, in the photographs above, the effective treatment of the parapet at the lakeside.

This scene shows the foreground of the large picture on the right-hand page. Altogether, there are five terraces in the descent to the parapet.

Roses, roses, everywhere—at least in the proper season—give just the color and mood to awaken inspiring thoughts in the house they surround and beautify. And there are walks of never-ending promise and delight. If one deserves flowers, they are here in profusion; but if the solitude of the woods calls, they, too, are near in friendly waiting. Here pure joy is exampled in the thousand and one "pretend" plays of youth in a perfect setting.

The pergola and swimming pool for the children (at the right) form one of the real delights of Mrs. Seward Webb's garden.

Mrs. Seward Webb's Home at Shelburne, Vermont

Flower beds of unending and untiring beauty stretch in all directions, seeming, from the beautifully placed home.

Needless to say, the house in such a setting is itself all a home should be, with plenty of galleries and windows from which to enjoy even fleeting glimpses of the glorious changing panorama of the lake. Imagine viewing lake and mountains in a glance.

The reflections in the water of this pool translate into color and mood the beautiful harmonies of the music of Debussy. As a decorative scheme it can hardly be surpassed.

When looking at such a scene one instinctively thinks of Italy or mythological Greece! It seems as though the walks had been flower-decked especially for some lovely youthful goddess who, in passing, would touch and transform them into equally lovely creatures of her kind. However that may be, they have given us divine thrill, and that is very much.

Elevations and Plans for an English Studio

The Cases of Housekeeping are Reduced to the Last Degree by the Simplicity and Modern Equipment of This House That Might be Built Successfully Anywhere in America

By FRANK J. FOSTER, Architect

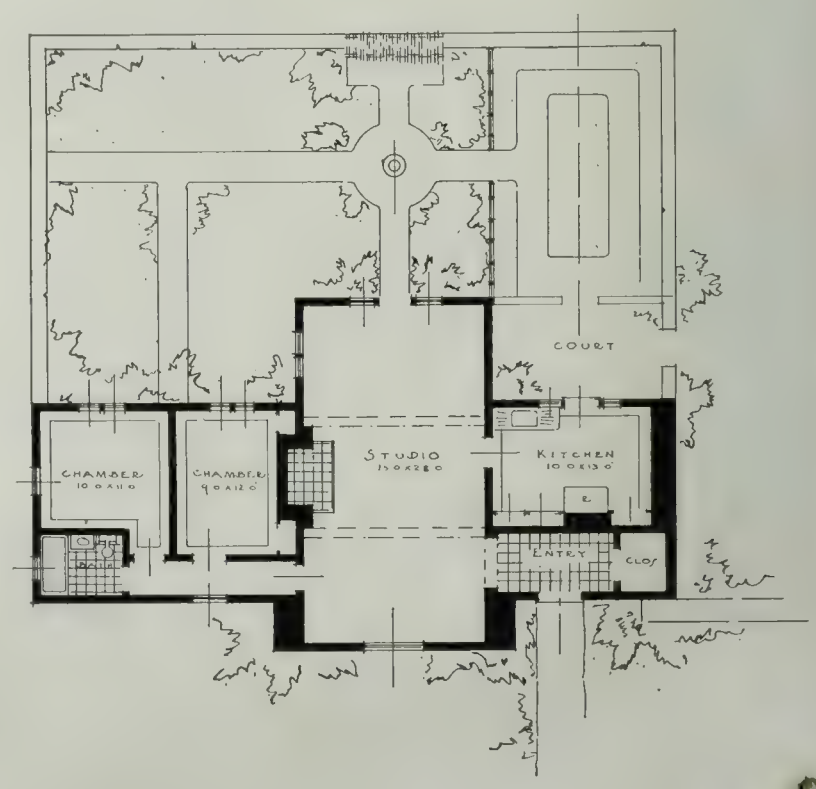
THE possibility of attaining the spacious studio or living room of the large suburban or country house in a bungalow or cottage of reasonable price is effectively illustrated in the sketches and plans we are able to present here. Although this house, as the plan shows us, is limited to very few rooms, the central studio presents a great possibilities of roominess, light, comfort and beauty. The center of interest is, of course, the great fireplace in the center of the thirty-foot room.

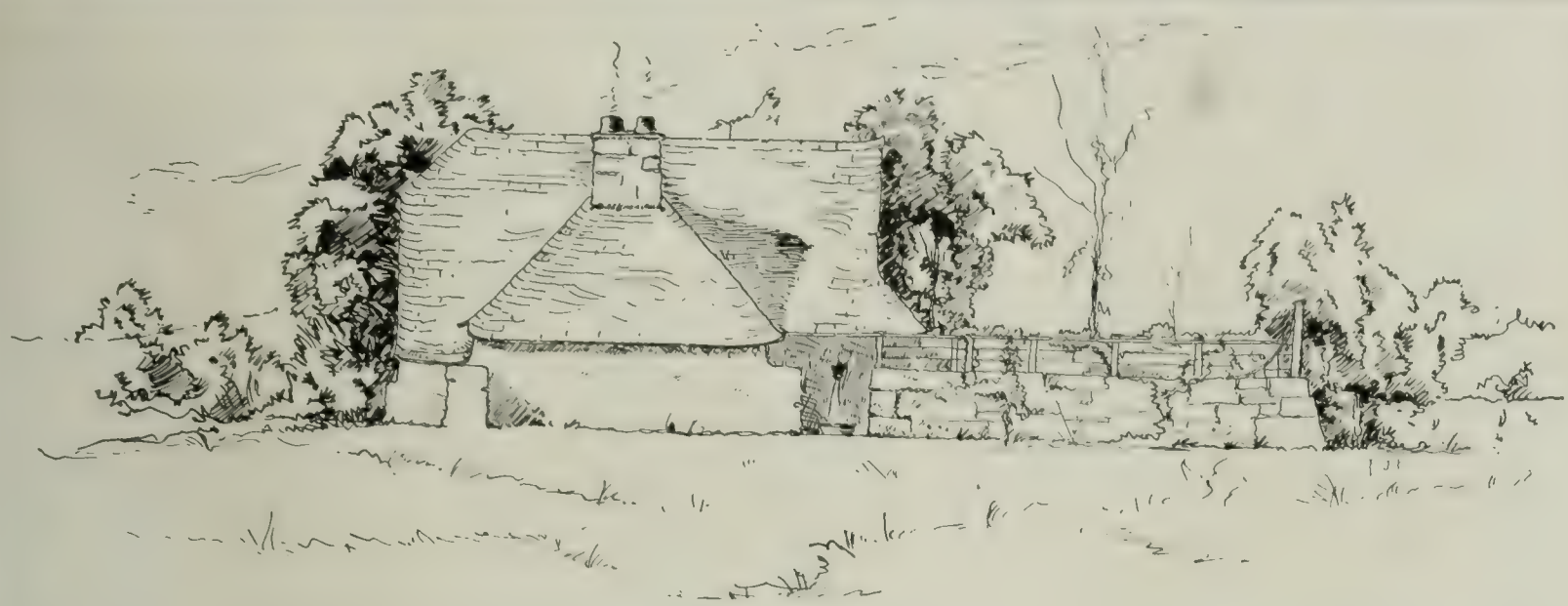
As suggested by the architect, there is a small tiled entry. One enters this hall through a heavy oaken door, and then through an arched opening into the studio itself. This studio comprises the full height of the low, rambling house. It is opened to the roof with exposed rafters. Two large and rough oaken beams act as ties to the building. The walls are of rough sand plaster, thoroughly in keeping with the style of the studio. The floors here should be of wide oaken boards, though this detail may, like most details, be varied.

At the north end of the studio a large window of simple and generous proportions give an even light. At the south end a doorway of ample proportions leads to a charming garden, which may be enclosed, in the English style, by a brick wall, topped by a lattice. Under this wall may be placed a rustic seat or bench. In the charmingly thought-out garden, the sun-dial is one of the chief spots of interest. A kitchen garden and court is another possibility that has not been overlooked by the architect.

As the plan indicates, the two bedrooms and bath have been arranged in a most comfortable and convenient fashion, the hall on the north side of the house adding to the general roominess.

The exterior appearance of the studio is low and rambling, with many points of interest. The effect on the whole is one of simplicity. The side walls are rough cast. The low roof is shingled and stained a





silver-gray. One of the chimneys is of stone, and the other may be of brick, give color and variety to the general appearance of the little home.

Hammered iron for lighting fixtures and similar accessories is used in striking combination with the oaken doors, floors and rafters.

BUILD NOW

More Americans Should Own Their Own Homes

IF we need urging to make us build homes, the recent pamphlet issued by the U. S. Department of Labor will start us planning forthwith, for therein are set down not only the patriotic reasons for so doing, but those that appeal to all, the home-building instincts common to normal human beings.

Under the heading of "More Americans should own their own homes" are these trenchant lines:

"Somewhere in the heart of every man is the desire to be independent. Independence is the measure of one's standing in the community.

"The first step along the road to independence is to own one's home. The man who owns his home is the respected, the trusted man in every community.

"One of the largest employers of labor in the country ordered a canvass of his factories to determine what percentage of his employees owned their own homes. At the same time, he urged all employees in the establishment to become home owners or home buyers.

"Sound logic prompted this action. The responsible man is the valuable employee. The home owner has a deeper sense of civic pride. He is established; he is responsible; he is interested in everything that tends toward the peace and security and upbuilding of the community."

Admitting the fact that the Liberty Loans have instilled in us ideas of thrift, it follows that every man can afford to build now by continuing to save and by so doing meet the double need of having a home and serving his country through helping solve the labor problem. To quote:

"This is the period of readjustment, and idle dollars are as detrimental to the national welfare as idle men.

"Building is a basic industry. To build a home, aside from the obvious benefits to the home owner, is to make an important and direct contribution to national readjustment and reconstruction.

"First, the country needs thousands of homes. After that the home builder creates a demand for stone, bricks, lumber, hardware, concrete, paint, etc., etc.; money circulates—only blood that circulates makes for health. Building absorbs labor. That is of prime importance right now, when thousands of soldiers are being released from the army and industry is in transition from the war to peace gear.

"Homes, the very foundation of the social structure; schools, the mold in which our citizenship is cast; roads, the arteries of commerce; churches, springs of spiritual inspiration! These we need in increasing numbers throughout the land if America is to be made a better place in which to live.

"Ambitions may be realized in your children if you have the home environment which transmits to them the ambition. The basic need is a home and the sense of shelter and security which goes with ownership.

"Like father like son! The next generation will not be a home-owning one if the present generation doesn't show the benefits of home owning and inculcate the home-owing ambition."

These common-sense arguments are driven home by the conclusion that "a universal building program means more to the United States right *now* than at any time in its history. It means efficiency for labor; it means increased production in all correlated industries; it means increased material demands until production reaches the quantity production level necessary for reducing unit costs; eventually, it means lower prices. This country is the soundest, healthiest, wealthiest in the world. If you need a home or a building do not hesitate a day longer in going to work on it.

"Prices will not be lower until production is increased; costs will not go down until quantity production permits us to avail ourselves of the economy of the maximum efficiency of labor and machinery.

"To increase labor efficiency, to increase production, to lower prices—build now."

Rockwell Kent's Chart of the Entrance to Resurrection Bay, Alaska

"SHOWING in particular Fox or Reynard Island, with the various currents, reefs, and other perils of its surrounding waters, augmented by such general information regarding the winds and tides of the region as may be of use to mariners in their navigation. Engraved and published at Fox Island, November, Nineteen Eighteen, by Rockwell Kent—and by him dedicated in prayerful spirit to Poseidon, the Earth Shaker, whose realm is the sea, whose moods are his depths, and his wrath most terrible among the Gods.

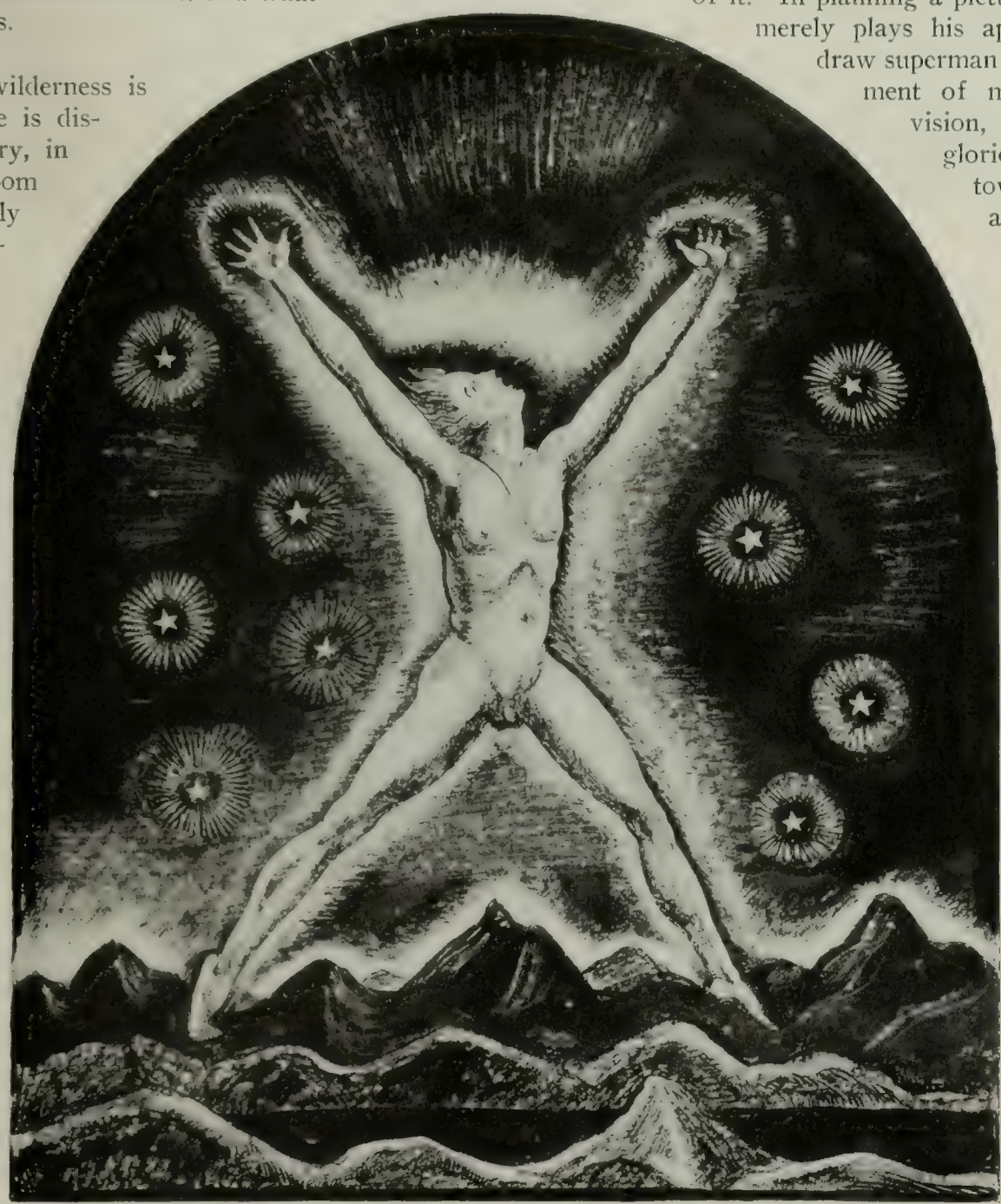
"Fox Island is, beside Seward, the only inhabited spot on Resurrection Bay, with the exception of four fishing camps on the western mainland, nearer Seward. The island derives its name from the chief industry of the principal inhabitant, the breeding and rearing of foxes of the blue variety to which end two pairs have for as many years been confined in the corral near the Governor's house. Besides foxes, the Island is stocked with two Angora goats and one milch coat. From the product of the latter, butter and cheese making have come to be one of the leading industries. Agriculture has been carried on to some extent, and under the Governor's extensive program should reach important development in the coming years. Lumbering is the chief winter occupation of all the inhabitants, and it is worthy of remark the vast quantity of standing timber that is each year converted into fuel. Recently, as much for the peculiar isolation of the spot that offered liberty to those oppressed by the 'New Freedom,' as for the grandeur of its environing scenery, the island's population has been tripled by the arrival of two Artists, father and son, who, in a goat cabin remodelled to fit their human needs, live and ply their trade. The architecture of Fox Island is for the most part indigenous to the spot, in the character of its construction and design. These buildings are of log construction, stuffed with moss and thus serve not only to shield their inhabitants from the cold blasts of winter, but supply the live stock of the island with fodder when newspapers are short and the ground is covered with snow. The inhabitants are for the most part peace-loving and industrious. They indulge in the simple sports and pastimes that the island affords, mountain-climbing, swimming, skating, boating, fishing in their seasons. This manner of living, coupled with the glorious natural attributes, offers fullness of years and a long youth to the dwellers on Fox Island."

ALASKA DRAWINGS by ROCKWELL KENT

(The artist offered this interpretation of his drawings when they were exhibited last month at the Knoedler Galleries.)

IT is difficult to know what to write down for you, as it has always been hard for me to understand myself, to know why I work and love and live. Yet it is fortunate that such matters find a way of caring for themselves. I came to Alaska because I love the North. I crave snow-topped mountains, dreary wastes and the cruel Northern sea with its hard horizons at the edge of the world where infinite space begins. Here skies are clearer and deeper and, for the greater wonders they reveal, a thousand times more eloquent of the eternal mystery than those of softer lands. I love this Northern nature, and what I love I must possess.

THE Northern wilderness is terrible. There is discomfort, even misery, in being cold. The gloom of the long and lonely winter nights is appalling, and yet do you know I love this misery and court it. Always I have fought and worked and played with a fierce energy and always as a man of flesh and blood and surging spirit. I have burned the candle at both ends, and can only wonder that there has been left even a slender taper glow for art. And so this sojourn in the wilderness is in no sense an artist's junket in search of picturesque material for brush or pencil, but the flight to freedom of a man who detests the endless petty quarrels and the bitterness of the crowded world—the pilgrimage of a philosopher in quest of happiness and peace of mind.



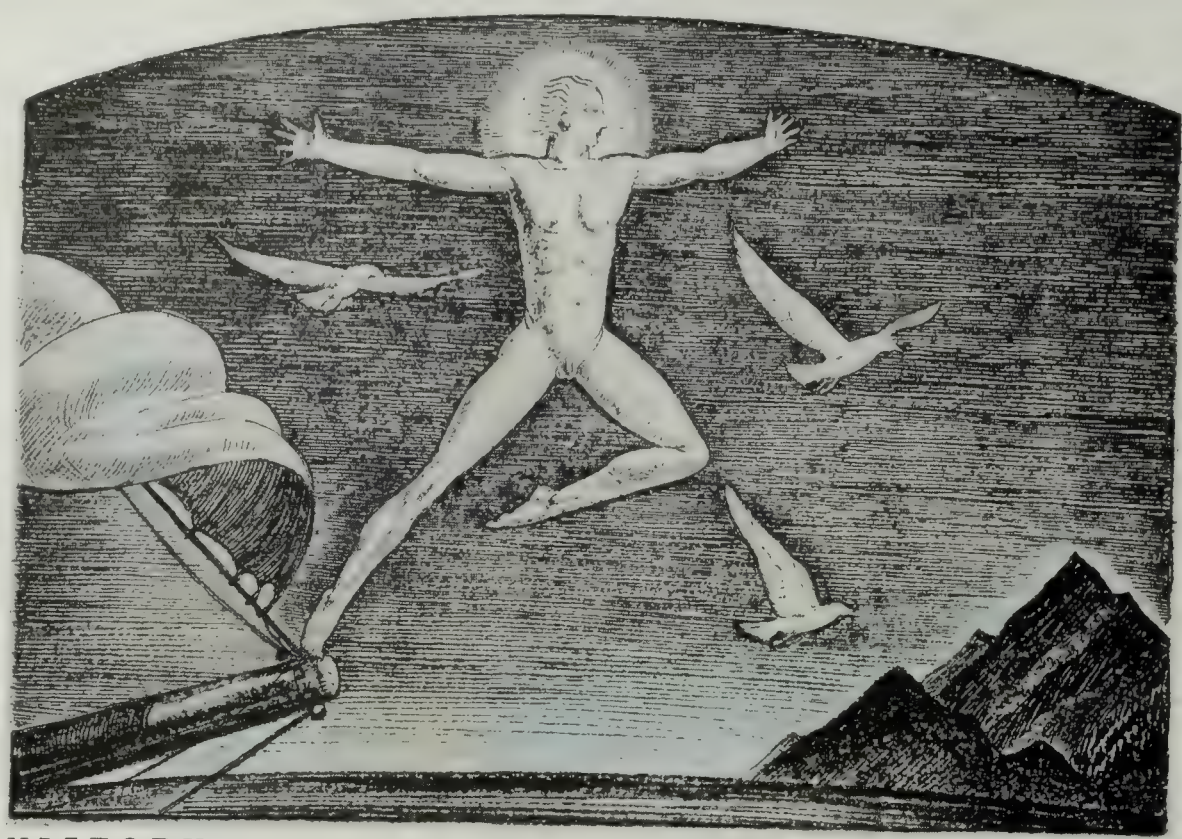
SUPERMAN

But the wilderness is what man brings to it; no more. If little Rockwell and I can live in these vast silences beside the heartless ocean, perched high up on the peak of the earth with the wind all about us, if we can stand here and not flee from the terror of emptiness, it is because the wealth of our own souls warms the mountains and sea and peoples the great spaces. For the time we look into ourselves and are not afraid. We find here life, true life—life rich, resplendent and full of love. We have learned not to fear destiny, but to live for the heaven that can be made upon earth.

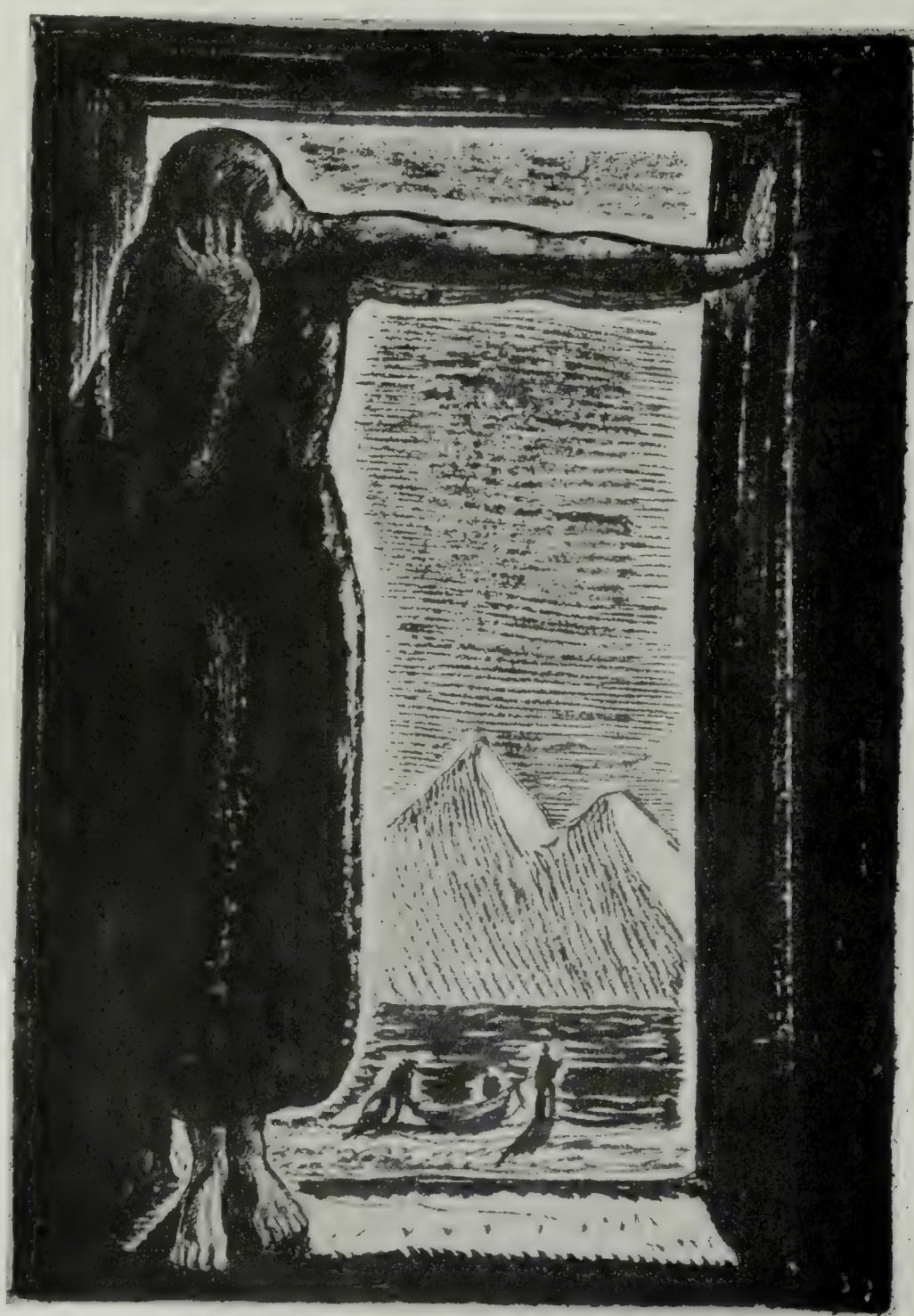
OFTEN I think that however much I draw or paint, or however well, I am not an artist as art is generally understood. The abstract is meaningless to me save as a fragment of the whole, which is life itself. I can only see line as a human gesture, a gesture that has no value apart from what it signifies. It is the ultimate which concerns me, and all physical, all material things are but an expression of it. In planning a picture I am as one who merely plays his appointed part. If I draw superman he is but the embodiment of my inner and outer vision, a creature huge and glorious, striding over towns and cities, rivers and mountain peaks, with arms outstretched, raised high into the luminous abyss. Is this art? I do not know—or care. . .

HERE you have a sort of profession of faith. We are part and parcel of the big plan of things. We are simply instruments recording in different measure our particular portion of the infinite. And what we absorb of it makes for character, and what we give forth, for expression.

Alaska is a fairyland in the magic beauty of its mountains and waters. The virgin freshness of this wilderness and its utter isolation are a constant source of inspiration. Remote and free from contact with man, our life is simplicity itself. We work, work hard with back and hands felling great trees. We row across thirteen miles of treacherous water to the nearest town; and the dangers of that trip, and the days and nights, weeks and months alone with my son, during which time I have learned to see his wonder world and know his heart—such things are to me the glory of Alaska. I have sensed a fresh unfolding of the mystery of life. * * * This new wisdom must in some degree have found its way into my work.



VICTORY



FOREBODING

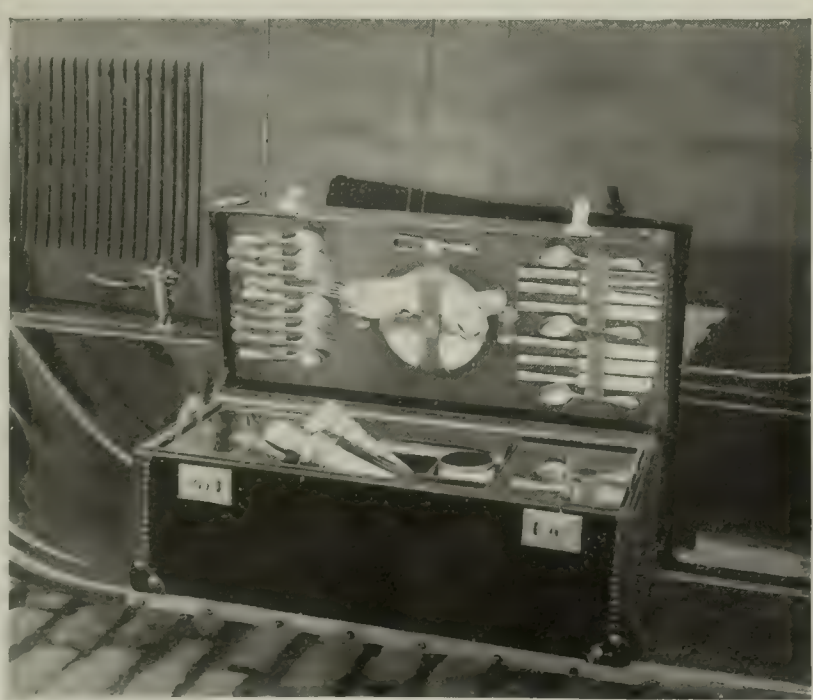
"UP HILL, DOWN DALE"

The Modern Motor and Its Equipment Makes Poetry Come True

By LINDSAY GLEN

MOTORING in the United States means illimitable space and varied choice in direction—according to the whim of the moment and the endurance of the participants. I think it was *Horace Vachell*, the British author, whose droll wit is always amusing, even when poking fun, who quotes the enthusiastic young American, who must have been a motorist, as bounding the United States "on the north by the Aurora Borealis, east by the Milky Way, south by the Equator, and west by the Day of Judgment." The run south has small lure at this season. It is to the north our thoughts turn. On a motor run from New York to Montreal, the starting point for all Canadian tours, and out over the great Canadian Northwest, we really see the Aurora Borealis over the glorious snow tops of the Canadian Rockies all the way to Banff, a tour that, with all its interesting stops, takes thirty days. The roads are good all the way from New York to Banff, and the joys of traveling *en auto* is we can leave at the propitious hour and arrive any time—for those in the know of motoring see to it that the larder is ready and do not trust to luck or tires, to reach a hostelry in time for sustenance. By the way, while I am on the comforts of touring, if going out of the country anywhere this summer take a bit of advice and get a receipt or sworn affidavit that your personal taxes have been paid, or, mark you, that angel with the flaming sword and awe-inspiring mien—the customs man—may perchance hold you up—armed cap-a-pie. With this assurance the journey will be a wonderfully beautiful one. The familiar charm of the first day's run along the Hudson is capped with the quiet beauty of Lake George as seen from the galleries of the Fort William Henry Hotel, where the first night's rest is enjoyed. Then follows the celebrated drive along Lake Champlain on the New York side from Plattsburg on to Rouses Point, where we lose the lake and run out into just lovely country. Montreal is soon reached, and a few blocks more brings us to the Ritz-Carlton, which has all the charm, comfort and luxury of the European hotels. Mr. Frank Quick, under whose charge the Ritz has been for some years, knows every motorist of note and his individual tastes and the needs of his day or house. Foreigners manage these things with a calmness and ease which gives confidence and a spirit of rest. After the days spent spinning along, the solid comfort of the Ritz-Carlton pleases a sybaritic soul.

Quiet single colors are used in upholstering the smartest cars to-day; and extreme simplicity in furnishing adds beauty and aids comfort.



Tourists have now the ablest servant in their comfort in this traveling kit which provides against their every need.

On such trips, however, as much depends on the mental mechanism of the man at the wheel as on the mechanism of the car itself. It is quite the same as one man can carve a turkey so cleverly as to satisfy a family; another cannot find one thing to carve. Some men can get anything out of a car and no accidents. Others fail and harm the car.

THE CAR AND ITS FITTINGS

It is said a good bit of trouble in this world is due from inflammation of the imagination. This is true even in choosing a car. When we see only the smooth, straight roads and none of the pitfalls for the car that is all lines and appearances, we choose with small regard for practicability and performance. The long graceful lines of the 1919 models show a happy combination of excellence and power with beauty and finish. The five-passenger semi-open touring car is the ideal one for a long tour. It may be used open or closed as the weather or whim dictates, with this advantage, when closed a view of the country may be seen through the windows, and when collapsed it is as open as though built without the top. Five people form an ideal party, the odd one being the stabilizer, as it were, the Daniel come to judgment when routes and stop-overs are mooted.

(*Continued on page* 94)

What San Antonio Has Done With Her Parks

EVERY tourist knows that San Antonio is endowed by Nature with an individual beauty that is hard to match, but few of them realize just how much her charm is due to the intense civic love and pride of her citizens; like every other American city this pride lay dormant through the years that saw the city's swift upbuilding. Even her stately old edifices were neglected, but all this was changed through the strenuous efforts of a few women who strove for years for the rehabilitation of the Alamo—one of the cradles of American liberty.

What began, as the men put it, as a woman's row—ended with every San Antonian being engaged actively in a civic clean-up and city beautifying movement that has placed San Antonio in the foreground in the matter of civic improvement.

Probably no more remarkable bit of work has been done anywhere than the cleaning up of the San Antonio River which winds peacefully through the city. For years the only attention paid it was to prevent serious damage from its sudden crecientes, as the Mexicans name its floods. Now this has been all changed. From beginning to end its banks are well sodded and planted with flowering shrubs and such plants as will stand sudden flooding. The many old iron and wooden bridges are being replaced by simple but good-looking concrete structures, and the stream itself made clean and sanitary, thereby furthering the pleasure of canoeing and motor-boating.

San Antonio prides herself upon the untrammeled and unconventional nature of the walks which abound in her parks. This vista is one of the charms of Brackenridge Park.

The dear little San Antonio River, which wends its way through the Texas city, has been coaxed into doing its bit in the beautifying of one of the cradles of American liberty.

Here is the façade of that famous Alamo. Its beauty inspired the residents of San Antonio to create a setting fit for this jewel of architecture.

Here is that quarry converted by the enterprising San Antonians into a park with sunken gardens, whose waters reflect the changing moods of Texas skies.

The illustration here is a view in the heart of the business center. In the residence districts the banks are bordered with really beautifully designed gardens.

By way of news there was inaugurated before the war what was planned to be a regular feature of the annual celebration of the San Jacinto day—a water carnival on the river. It was a great success as an entertainment and more than paid for the effort of river restoration.

The latest efforts of San Antonio has been the reclamation of an abandoned stone quarry. This has been accomplished with little cost and now is known as the Sunken Gardens (views of which as pictured here). Those having the work in charge have wisely let Nature do her share having first prepared walks, bridges and rest houses. These last are quite Indian in feeling.

Climatic conditions are such that gorgeous hued flowers are pentiful. The prickliest cactus has a flaming beauty in early spring—while a little later the Blue-bonnets nod from every hillside.

It is good to observe that San Antonio appreciates natural walks. That there has been no attempt to conventionalize foot paths. Everywhere in Brackenridge Park the pedestrian strolls through really charming flowers bordered scenes on hard packed earth, though the trees and shrubs are properly attended to insure their life and continued beauty.

In this climate as well as in Southern California the China-berry tree is found in profusion because of its thick foliage and umbrella-shape of its fragrant blossom, while the Tulip tree, another blooming tree, is occasionally found.

Needless to say, such old acquaintances to us northward born as the honeysuckle and wistaria are seen in every garden, but the glories of that southern clime are the Bougainevillia and Corona de Reina.

Here is another view of those sunken gardens which cover that ancient scar, the abandoned quarry in San Antonio. To-day it is one of the "show" places of the city.

Genthe

Miss Ruth St. Denis

Genthe

Miss Ruth St. Denis

What an Hotel Has Done for Art

AMERICANS have become as used to the idea of thousand-room hotels as they have to the Woolworth Building, and they expect them to be comfortable; but do they, as guests of these caravansaries, expect or even dream that they may occupy quarters furnished with antiques and decorated to match?

No, there are limits even to our demands! Yet at least one hotel on this continent has accomplished this task, and not only has won considerable réclame for itself thereby, but done a real service to native art by assembling and preserving under one roof as many old pieces as possible. To the Château Frontenac at Quebec must go the palm for this constructive move in interior furnishing. All eastern Canada has been scoured for relics of French Colonial days—to be used in this hotel—a fitting repository indeed, since it stands on the site of the ancient château of that name where lived the governors of the Gallic province.

Many people of the States will doubtless have overlooked the fact that the French Colonial is as distinct a type of furniture as our early pieces, owing to the different influences brought to bear on it. Eastern Canada was settled chiefly by Normans and Bretons. And the bedroom picture above shows plainly the Breton feeling. Indeed, such scroll work can be found to-day in Brittany. And it is charming. Certainly, of these views, this one is most interesting because of the nicety with which every detail is worked out. Observe the wrought beams, nail-studded doors, the hand-carved mottoes on mantel and bed, as well as the fascinating lighting fixtures. That a table of hotel laws and a telephone are in their customary places in no way detract from the hand-hooked rugs, the samplers and the pictures of the angel, all of which are as unusual in an hotel room as they are correct and satisfying.

The pictures on the right-hand page are of the bed and sitting rooms of a suite so full of intimate feeling that one almost doubts they are not regularly owned and used by an early settler! It is the clock that works this charm and the lantern and the fireside jug. Yet altogether doubtless they cost less than would have a velvet carpet. The secretary, surmounted by saints, is infinitely superior to an inlaid mahogany one, with the usual porcelain vases and so on throughout. But the lesson is yet unsaid.

The chief thing about this idea is the tremendous influence for good these decorations are bound to have on every soul who dwells therein for even a day. Mankind, always turning to utilitarian objects, intuitively appreciates beauty when linked with comfort; hence the decorations worked out by the Château Frontenac will prove of highest cultural value, since they surround their guests with a physical atmosphere to be found only in comparatively few homes of the present day.

That into every article of furniture here the early French habitant put many an hour of loving work is sensed in the ensemble.

The first act of "The Jest" is placed in the great dining hall of the Tornaquinci; with the turquoise blue of the Florentine night visible through the great portal. Through this great door arrive the guests invited to "the love feast." The stage is lighted with candles and smouldering torches.

A New Triumph in the Art of the Theatre

NO small share of the overwhelming success of "The Jest" at the Plymouth Theater—it is the theatrical triumph of a decade—is due to the artistic settings provided for this Florentine tragedy by Robert Edmond Jones. Sem Benelli's famous play is set in Florence, in the time of Lorenzo the Magnificent. There are three scenes. By the utilization of all means of gaining his effect—by light, vibrating color, structural elements, by subtle organization and synthesis — our young American artist of the theater has admirably succeeded in creating the milieu out of which springs this unique tragedy of "blood, lust, and death"—as the Latins so frankly describe it.

The first act of the play is laid in a great hall of the Tornaquinci. For this Robert Edmond Jones has emphasized the huge entrance door placed at the top of a few broad steps. It is through this great symbolical portal, which, when opened, reveals a May sky blazing with starlight, that the chief actors enter. At the right is a huge fireplace of sculptured stone, heavily suggestive of medieval Florence. Near this fireplace is a banquet table, laden with pyramids of fruit, goblets and golden plate. Huge yellow candles burn and gutter on either side. As the characters move about the stage in this atmosphere of firelight and candlelight, great shadows follow them and loom black and fantastic against the whitewashed and discolored walls.

In designing scenery for the modern American stage, Robert Edmond Jones confesses that his sole aim is to make the drama live in the imagination of the spectator. "The Jest" is a triumphant vindication of his technique.

The second and last acts are placed in the home of Ginevra. The setting provided for this scene, while in striking contrast to the overpowering feudal hall of the Tornaquinci, is no less effective. It is the apartment of the courtesan Ginevra. The walls are in a vivid, rich blue. Mr. Jones has been especially successful, in designing this scene, to emphasize and accent the window through which the tortured Neri is to make his entrance, and the doorway leading to the bedchamber of the faithless Ginevra. Extreme care and artistic discrimination has served the artist well in his selection of the few pieces of furniture and objects of art used in this scene. There is a black and silver crucifix effectively placed. Ginevra's dressing table, placed at extreme right, gives the effect of a rich altar, with its gold candles, and a great low chair placed before it. At the opposite side of the room there is a huge carved chest, filled with silks and satins. Mr. Jones, who has al-

This is Mr. Jones's preliminary sketch for the apartment of Ginevra, the light-o'-love about whom centers Sem Benelli's unrestrained tragedy of love, lust and blood.

ways used color with the greatest economy, has here achieved a striking effect by the color of the garments strewn over the dressing table and chairs.

The third setting is called "The Pillar." It is a small cell in a prison. Everything in this scene is subordinated to the thick stone pillar, to which is attached a heavy iron ring. There is a suggestion of a circular staircase leading down to this cell from above, and a trapdoor leading to a dungeon below. Here again Mr. Jones has not lost himself in a mass of irrelevant detail, nor allowed any interest in the grewsome possibilities of the text to kill the central dramatic and decorative theme.

These three settings for "The Jest" mark a distinct development and increased power of this young American artist, whose work has been confined almost entirely to the theater. One feels in the present achievement, perhaps for the first time, an awakening sense of the architctural and structural problems in designing for the stage. It is unfortunate that among the younger Americans who have entered this field only a few have any adequate sense of plastic and structural values. They seem for the most part to fail absolutely in suggesting the all-important third dimension. Their settings are often mere silhouettes, derived from the poster, flimsy and flapping in construction and quite devoid of solidity. We must admit that in this respect Robert Edmond Jones has not always been faultless. It is therefore all the more satisfying to note that in "The Jest" he has conveyed a sense of solidity and of construction.

This sketch gives us Robert Edmond Jones's first imaginative vision of "The Pillar," that medieval dungeon in which Neri (Lionel Barrymore) is so exquisitely tortured into incipient madness by the painter Giannetto (John Barrymore).

RULES AND FREEDOM IN DECORATION

Two Kinds of Mistakes and How to Avoid Them

By C. MATLACK PRICE

WELL within the memory of man—and woman—we suffered in this country from too little knowledge or concept of interior decoration. Perhaps the people who "created" and lived in the atrocious interiors of the '80's did not suffer, but anyone who inherits one of those mournful mansard-roofed chateaux, with jigsaw trimmings, has suffered for the sins of an earlier generation.

Sometimes, of later years, it has seemed to me that there may, or might be, such a thing as knowing too much about interior decoration—or, had I better not say, knowing a little about too many kinds? This scattering of the esthetic affections cannot but have the same effect which is to be observed in affairs of the heart—and we are in danger of finding that we cannot be true to one love. This is no less unfortunate in the province of our esthetics than of our affections.

And although I believe I have certain very positive views in matters of interior decoration, I have to confess that there are moments when I could be happy with one charming style of decoration, "were t'other fair charmer away."

It may be so with many of us, decorators and clients alike. There are so many beautiful things in the world—which shall we have? Can we be true to one kind of beautiful things, or does the preservation of our esthetic sanity depend upon developing our selective proclivities so that we can, *sans peur et sans reproche,* take things here and there, from this period or that, and blend them into a whole which will be a pleasant and seemly living environment?

I am inclined to believe that the answer is to be found in the latter course, allowing duly for the very specific instance, the instance in which it is desired to create a certain kind of room for a certain purpose. There are times when there can be no more argument about the *kind* of period decoration to be adhered to in a certain room than there could be an argument as to whether or not one shall wear evening clothes. But we must admit that these cases are the exceptions. What of the ever-present general problems of interior decoration? Each year seems to make available a greater field for selection in the realm of really good reproductions and adaptations of historic furniture forms that it is a matter of equal ease to furnish entirely in the forms of one period, or (if one's esthetic affections be fickle) to furnish entirely in the forms of no one period.

Among certain fixed beliefs which I have acquired in matters of interior decoration, one of the most firmly fixed is the belief that the happiest interior, for general uses of everyday living, is the interior which has resulted from a skillful combination of *selection* and consistency. Of course, there is eliminated from consideration "under this act" the occasion when one positively must wear evening clothes.

By the exercise of selection and consistency, a nice course may be laid between rigid formalism and impersonality on

the one hand, and a distressing, random miscellany on the other. With a broad and practical concept of interior decoration there is less excuse for an unhappily furnished interior today than ever at any period of the development of the decorative arts. Perhaps selection and consistency are two halves of the same circle. Certainly consistency is to be attained only through the keenest selection—selection which has eyes not only for forms but for colors.

An unusually able and imaginative architect once said to me (we were standing in his living room, a virtually perfect combination of forms) that it did not make any very great difference to him what styles of furniture were in this room, beyond the essential fact that they be consistent. As I recollect it, the room contained a great Jacobean refectory table, a chest and some panelled and carved cabinets, all English, and several fine old Spanish and Italian pieces. But they were all things of the Renaissance, and therein lay a beautifully sufficient consistency. He said that a general consistency of this sort, meaning period style, was all he believed necessary to worry about, and beyond this, he emphasized the great importance of consistent *color*. In this lay much of the charm of the room, and it was one of the most thoroughly satisfying rooms I have ever seen—old tapestries, old bits of dulled polychrome carving, quiet but interesting furniture coverings and curtains, and a rug that was so well chosen that I do not even remember its kind or color. In such a room one does not need to remember the color of different things, because no one of the colors asserts itself, and every one is an accepted part of the whole scheme.

Too many people, some, even, to be found among decorators, are inclined to worry unduly about "what style" an interior had best be done in, when the real concern should be concentrated on achieving a pleasant room. The "style" may well be the least important thing about the room. It seems almost safe, in fact, to say that more rooms have been made agreeable and happy environments for living through absence of style than through insistence on style. Insistence upon any specific thing in esthetics is apt to be as distressing as the kind of insistence which often annoys us in personal contact with people. Some people insist upon their "culture," or upon a hobby, or upon their difference from other people—and it is always annoying.

Interiors can be no less annoying. It might be interesting to develop the thesis that most problems involved in interior decoration could be solved at once logically and effectively if we would think always of interior decoration as being one of the most *human* and *personal* of the arts. It is far more so, for instance, than architecture, and more so, even, than the design of furniture, because interior decoration is the art which combines architecture and furniture into a living environment, so that the one ceases to exist merely as a setting, and the other ceases to exist merely as an isolated object.

Regarding interior decoration, then, as nearly as possible as one would regard the manner and the manners of a human person, a striking similarity becomes apparent. The conventional and the unconventional, the pompous, the trivial, the vulgar, the parsimonious, the lavish, the refined and the exquisite—all these and many other characteristics which we apply at once, and fairly accurately, to people we know, are as readily applicable to interiors which we know.

There are two mistakes which represent the poles of interior decoration—a too rigid adherence to rule and a too careless disregard of decorative propriety. Between these poles there lies the world, and between these two kinds of decoration will be found a world of pleasant interiors.

THE GARDEN OF HEALING WATERS

On the spot portrayed above the Indians used to gather to take the spring waters which were thought to possess both spiritual and physical curative qualities.

I

No more beside the round well by the gate
Stand those who for the healing waters wait—
Red men and white men in long silence sleep—
Wistaria and pine their secret keep
How far below, deeper than most men know,
The healing waters in this garden flow.
O come and see the white wistaria on the tall pine tree.
Could any spray of water filmier be
Along a summer lake than these white flowers
Where flows the sky immeasurably high
On this pine top to break in shining showers?
How wide below the healing waters flow
Only the wide-spread roots of these live-oak trees know
And the bruised mind that looking up shall find
A healing for the nations in their leaves
And looking down perceives,
By the soft breath of aromatic wind
From the tall pines,
How they are sown; how having grown
Out of the sun and air they bring to earth their share
Of food for trees and vines.
So may men live receiving but to give
That giving each again receives
Food for more growth as trees from fallen leaves.

II

The well is covered and they also sleep
Whose fame these roses and azalias keep—
Who made a garden here. *She* walks no more
Amid her flower-girt ways from gate to door
In presence visible—yet who can know
Where those who dwell in spirit come and go
Or where below, the healing waters of their gardens flow?
O come and hear
The white-throats calling near.
Their notes drop clear,
Like water from a fountain falling sheer
Into green silence of a placid pool.
They tinkle down into the garden's green
Beneath the dogwoods where they sing unseen.
And the hot heart they cool.
And memory shall their wistful cadence keep—
'Gainst all the winds of time that ruthless sweep—
With thought of those who made a garden here
After the heat and burden of the year.
And ye of open mind
Who come unto their garden
Shall in its peace and pardon—
Sanctuary find.

—Vivien May Parker.

THE ARTIST IN THE GARDEN

By VIVIEN MAY PARKER

"BON jour, madame."—— The Artist rose from his stool at the foot of the great live oak—sister tree to the one he was painting—disposed as by magic of brushes and palette, sprang like a deer (he weighs something more than two hundred) over the intricacies of the tree roots and came forward with low bow and characteristically inclusive hand clasp.

"Bon jour, madame. What are you doing this morning? Have you time to read to me?"

"Oui, monsieur. With much pleasure. What shall it be?"

"O, something not too heavy. When I am giving five-sixths of my intelligence to this business of copying Nature, I want something I can take with the other sixth."

I wanted to reply that the remaining one-sixth was equal to the whole of many an ordinary intelligence; but now knowing the Artist as well then as I do now, I dared not express my opinion.

I read some recent poetry, which the Artist called "a little too Christmas-cardy."

He then sent his little boy to his cottage (seen beyond the great oak in this picture he was painting for the current number of *The New France,* and put his finger on Rostand's last poem before his death, his *Hello* to the American soldiers just arrived "over there" for the succor of exhausted France and the cause of liberty.

"Read that," he said; "that hits me right!"

After that, I read, to his continued contentment, Dorothy Canfield's *Home Fires in France.*

Little wonder that these two productions, one from a French, the other from an American pen, should "hit" our Artist "right," for he is himself what they are—a link between two countries. Born of American parents, Aston Knight has long been known for his Normandy landscapes. As soon as war was declared in France, Mr. Knight offered his services to that country. He was given the alternative of being placed in the Foreign Legion and sent to Morocco to guard German prisoners, or going on with his work and contributing generously to the funds of the French government and the aid of the French people. He could do this by coming to America. He chose the latter—to the infinite enrichment of the world of beauty. Needless to say, he has kept his promise to the French government, and besides that, has sent back thousands of francs to the suffering French peasants whom he loves and who love him. He is counting the days to be back in their midst, painting again the streams, flowers and thatched cottages of his beloved Normandy.

What a hold those scenes have on the mind of this remarkable American no one can quite comprehend who has not had the privilege granted to those of us who knew him in this South Carolina garden of watching him produce them from memory with thousands of miles of land and water between him and the actual scenes. I shall never forget the day, it was late this winter, when my children said: "Mr Knight is at the door to take you to his studio."

We crossed the sandy paths under the sad gray hanging moss, and he opened the door from these drab surroundings into his little cabin studio, put up in three days, with its northern light, its little airtight stove, its bare pine walls—full of bright visions of green and sunny Normandy. Beholding the perfection of form and wealth of color of these pictures, one's first impulse was to cry out, "Whence came they?" Then one realized as never before that in things of the mind, as in things of the spirit, the Kingdom of Heaven is within.

I have seen these same pictures in the Gallery of Scott and Fowles, where they were on exhibition, and have marvelled more than ever at the power of concentration of my artist friend who, in the midst of surroundings so different, with his few French sketches, could from the memories of the twenty-five years he had spent painting in France evoke these visions with enough (*Continued on page* 95)

Tradition and Movements

By CLIVE BELL

We are indebted to the London "Athenæum," a fortnightly whose new policy permits a liberal and generous interpretation of the Fine Arts, for the following pertinent comment on the great tradition in art, by that most stimulating of English art critics, Clive Bell. The recent purchase of Renoir's "Les Parapluies" by the National Gallery in London was a matter of the greatest satisfaction to Mr. Bell, who was, however, further led to observe: "When Cézanne, who is still too cheap to be within the reach of a national collection, has attained a price that guarantees respectability, he, too, will be seen to fit neatly into that tradition of which he is as much a part as Ingres or Poussin, Raphael or Piero della Francesca."

THAT Cézanne was a master, just as Poussin and Piero were, and that he, like them, is part of the tradition, is what all sensitive people know and the wiser keep to themselves. For, by stating the plain fact that Renoir, Cézanne, and, for that matter, Matisse, are all in the great tradition of painting, one seems to suggest that the tradition is something altogether different from what most people would wish it to be. If one is right, it follows that it is not simply the counter-movement to the contemporary movement; indeed, it follows that it is not a movement at all. This is intolerable. An artist, seen as the protagonist of a movement, the exponent of a theory and the clue to an age, has a certain interest for all active-minded people; whereas, seen merely as an artist, which is how he must be seen if he is to be seen in the tradition, he is of interest only to those who really care for art. The significant characteristics of an artist, considered as the representative of a movement, are those in which he differs most from other artists; set him in the tradition, and his one important characteristic is the one he shares with all the rest—his being an artist. In the tradition a work of art loses its value as a means. We must contemplate it as an end—as a direct means to æsthetic emotion rather—or let it be. Tradition, in fact, has to do with art alone; while with movements can be mixed up history, archælogy, philosophy, politics, geography, fashions, religion and crime. So, by insisting on the fact that Matisse, Cézanne, Poussin, Piero and Giotto are all in the tradition we insist on the fact that they all are artists. We rob them of their amusing but adscititious qualities: we make them utterly uninteresting to precisely 99.99 per cent. of our fellow creatures; and ourselves we make unpopular.

THE tradition of art begins with the first artist that ever lived, and will end with the last. Always it is being enriched or modified—never is it exhausted. The earliest artists are driven to creation by an irresistible desire to express themselves. Their over-bubbling minds supply abundance of matter; difficulties begin when they try to express it. Then it is they find themselves confronted by those terrible limitations of the human mind, and by other limitations, only less terrible, imposed by the medium in which they work. Every genuine artist, every artist, that is, with something of his own to say, is faced afresh by the problem and must solve it for himself. Nevertheless, each one who succeeds in creating an appropriate form for his own peculiar experience leaves in that form a record, and from the sum of these records is deduced something, less definite far than a code, by no means a pattern or recipe, which is yet a sign and a source of half-conscious suggestion to those that follow. No artist can escape the tradition of art except by refusing to grapple with the problem; which is how most do escape it. The academic humbug uses the old language to say nothing, the bombastic charlatan devises a new one for the same purpose; but once a man has something to express and the passion to express it, he will find himself attacking the eternal problem and leaning on the inevitable tradition. Let any one who doubts this mention quickly the name of some artist who owes nothing to his predecessors.

Often, however, owing either to some change in circumstances or to his innate peculiarity, a man of uncommon force and imagination will find himself with something to say for which the traditional instrument is, or at first seems to be, inadequate. What shall he do? Why, what Giotto did, what Masaccio did, what Ronsard and the poets of the Pléiade did, what Wordsworth did, and what Cézanne has done. All these great artists struck new veins, and to work them were obliged to overhaul the tool-chest. Of the traditional instruments some they reshaped and resharpened, some they twisted out of recognition, a few they discarded, many they retained. Above all, they travelled back along the tradition, tapping it and drawing inspiration from it, nearer to its source. Very rarely does the pioneer himself work out his seam: he leaves it to successors along with his technical discoveries. These they develop, themselves making experiments as they go forward, till of the heritage to which they succeeded they have left nothing—nothing but a fashion to be flouted by the next great original genius who shall arise. Such is the shape of a movement. A master, whose sole business it is to express himself, founds it incidentally, just as incidentally he enriches the tradition from which he borrows; successors exploit it; pious great-grand-nephews mummify and adore it. Movements are nothing but the stuff of which tradition is made.

At any given moment tradition ends in the contemporary movement; the capital works of any age are almost sure to be capital examples of that movement; but a hundred years later, when these are clear-set in the tradition, the movement will have become dust and ashes—the daily bread of historians and archælogists.

THOUGH lecturers still hold up the Renaissance as an example of the happy and stagnant state of the arts in a golden age when rebels were unknown, their pupils are aware that Giotto, the father of Renaissance painting, broke with the *maniera greca* at least as sharply as Cézanne did with the nineteenth-century convention; that in the art of the fifteenth century we have a revolt against Giottesque which must grievously have wounded many pious souls; and that Raphael himself stood, in his day, for a new movement. But distance gives a sense of proportion. We see the art of the Italian Renaissance whole, growing out of Byzantine and into French. The continuity is patent; and, what is much to my purpose, it is Giotto and his successors rather than the artists of the Paleologi who seem to us to carry on the Byzantine tradition, while the heirs of the

Renaissance are not Salvator Rosa and Carlo Dolci, but Claude and Poussin. The great artists stand out and join hands: the contests that clashed around them, the little men that aped them, the littler that abused, have fallen into one ruin. The odd thing is that, as often as not, the big men themselves have believed that it was the tradition, and not the stupid insensibility of their fellows, that thwarted them. They have made the mistake their enemies made infallibly; they have taken a dead movement for a live tradition. For movements die; that is one of the respects in which they differ most significantly from the tradition. The movement is a vein which is worked out; the tradition a live thing that changes, grows and persists. The artist with a new vision comes on the tradition at its near end, and finds its implements lying in a heap mixed with the fashions of the moribund movement. He chooses; he changes; what happens next will depend a good deal on the state of public opinion. Should the artist have the luck to be born in a sensitive age and an intelligent country, his innovations may be accepted without undue hubbub. In that case he will realize that artists can no more dispense with the tradition than tradition can exist without artists, and will probably come to feel an almost exaggerated reverence for the monuments of the past. But, should the public be dull and brutish, and, hardening the dust of dead movements into what it is pleased to call "tradition," pelt with that word the thing which above all others is to dull brutes disquieting — I mean passionate conviction — the artist, finding himself assailed in the name of tradition, will probably reply, "Damn the tradition." He will protest. And, for an artist, to become a protestant is even worse than using bad language.

ONLY in France, so far as I know, are the men who are working out the heritage of Cézanne allowed to be artists and expected to be nothing more. Elsewhere, the public by its uncritical attitude seems to encourage them to pose as supermen or to become rebels. Assuredly I am not advocating that slightly fatuous open-mindedness which led the Germans to seize on the movement before it was well grown, and deal with it as they have dealt with so many others, collecting its artists as though they were beetles, setting them, and arranging them neatly in museums for the dust to settle on. Organized alertness of that sort is only less depressing than the smartness of those Italians who pounced so promptly on the journalistic possibilities of the movement as a means of self-advertisement. All I ask for in the public is a little more intelligence and sensibility, and a more critical attitude. Surely, by now, it should be impossible to hear what I heard only the other day—Mr. Charles Shannon being extolled, to humiliate some enterprising student, as a "traditional artist." Why, it would be as sensible to call the man who makes nest-eggs a traditional Buff Orpington. And ought it still be possible for a cultivated dealer, because I had refused to admire a stale old crust by some young New English painter, who, to be in the movement, had misshaped a few conventionally drawn objects and put black lines round the others—for a dealer, I say, who dabbles in culture, to exclaim indignantly, as one did to me not long ago, "I can't think why you don't like it; it's post-impressionist, isn't it?"

IF we cannot lose this habit of calling artists names, at least let us know exactly what we mean by them. By associating artists with movements and counter-movements we encourage the superstition that in art there is some important distinction besides the distinction between good art and bad. There is not. Such distinctions as can be drawn between the genuine artists of one age and another, between traditional artists and eccentrics, though serviceable to historians and archæologists, are pitfalls for critics and amateurs. To him who can help us better to appreciate works of art let us be duly grateful: to him who, from their extraneous qualities, can deduce amusing theories or pleasant fancies we will listen when we have time: but to him who would persuade us that their value can in any way depend on some non-æsthetic quality we must be positively rude. Now, if we are to get rid of those misleading labels from which words of art are supposed to derive a value over and above their æsthetic value, the first to go should be those arch-deceivers, "traditional" and "revolutionary." Let us understand that tradition is nothing but the essence, congealed and preserved for us by the masters in their works, of innumerable movements; and that movements are mere phases of the tradition, from which they spring and in which they are swallowed up. We shall then be armed, on the one hand, against the solemn bore who requires us to admire his imitation of an old master because it is in the tradition; on the other, against the portentous "Ist," whose parthenogenetic masterpiece we are not in a state to relish till we have sucked down the pseudo-philosophic bolus that embodies his eponymous "Ism." To each we shall make the same reply: "Be so good as to remove your irrelevant label and we will endeavor to judge your work on its merits."

Sargent as a Painter of War

JOHN S. SARGENT was the real center of interest in the 151st Academy exhibition at Burlington House, London, held last month. The art critic of the *Morning Post,* quite without reservation, named Sargent's great canvas "Gassed" as one of the "greatest works of art," and "certainly the most significantly impressive painting of a war incident yet produced." Three influences explain Sargent's superiority over his contemporaries. Two of these are the ethical and visual. The third is technical mastery: "He, far more than any of the artists who have been to the Western front, has felt (it may be unconsciously) the full moral significance of war. At any rate, his picture makes us realize the extraordinary demand the war made on the courage and organism of those actively engaged on the battlefields of France and Flanders. The scene as presented is pitiful, yet ennobling. Splendid specimens of the British soldier are shown blinded and swollen-lipped, after a gas attack. Some are lying apparently unconscious, others, in touch, move slowly with uncertain step toward the hospital tent not seen in the picture. Groups of suffering men reveal a power of observation that is nothing short of marvellous. Mr. Sargent's sight has been quickened to a degree of revelation that seems to assume the spiritual intensity of imaginative vision, much as it is assumed, although with less profundity, in the Elgin Marbles at the British Museum.

"Mr. Sargent may think with his eyes and see with his mind, as the Greeks are said to have done, but the impulse of the ancients was essentially æsthetic, wheras the work under review is based, unconsciously perhaps, as already suggested, on ethical grounds. Technically, 'Gassed' is remarkable. The action of the figures is amazingly true."

The Best Garden Decorations are Those That Express Clearly and Simply the Natural Human Emotions

That Edward Mc Cartan Has Reached This Conclusion is Evident in These Fine Examples of His Work

No Comment is necessary on the blythe figure in the garden of Mrs. Harold Pratt at Glen Cove, but observe its exquisite setting.

Rarely does one see such plasticity, such modelling or so great a human tenderness as in these charming groupings.

Designed and executed to order both of these pieces will shortly travel westward to find congenial settings.

These are Carvings in Concrete

IT has remained for an American artist, Henry Fitch Taylor, to realize for the first time, if we are not mistaken, the decorative possibilities of concrete. The severity of this medium has not restrained Mr. Taylor from the problem of working out its decorative possibilities. Three recently finished experiments reveal the interesting effects obtained by this artist. It is Mr. Taylor's idea that such carved blocks might effectively be used as a frieze for any massive building in concrete that is devoid of necessary decorative treatment. Either as mural inserts, or in connection with iron work, gates or doors such carved blocks might be effectively and consistently used.

The artist makes first his flat tablet of concrete, mixing cement with sand or marble dust, according to the surface to be obtained. The unsympathetic surface is then scraped down to the proper texture, when the working of carving is commenced. The possible variety of effect is strikingly emphasized in Mr. Taylor's results. The artist is still experimenting in the medium. His designs are impromptu, attention being paid to their suitability to the medium.

Our Obligations to Our Industrial Arts

Their Needs and Their Future Depends on Ourselves as well as on Private Enterprise

IT is refreshing to hear Dr. James Parton Haney, art director of the New York City High Schools, deal out truths regarding the conditions of American industrial arts as he finds them. If ever the time was ripe for truth telling, it is now, when we are about to take up anew our normal lives after the interregnum of war. If war made men of our boys who fought, stripping life of its deceits for them, making them appreciate the truth, cannot it do the same for us all? At any rate, enough so that the things that effect our lives may be bettered. And art is not a little thing. It is really an essential, though some of us refuse to look it squarely in the face.

In a recent speech made at the Chicago Art Institute, Dr. Haney remarked particularly on the effect of the war on our art industries:

"Our art industries have begun to feel the lack of trained talent. Skilled artists and artisans have been taken from their studios, and they have been unable to find others to fill the vacancies. Many of these workmen were born abroad and trained in art schools of foreign states. These schools are now emptied of young men, and in their place women students have been taken into training.

"But these women students, when trained, will not be available for our American studios, nor will the men now that they have returned from the trenches. They will be needed in their own countries in a hundred different industries.

"America in the years to come will have to depend upon her own resources in the industrial arts. Foreign states can no longer supply her with designers, but foreign states can and do show the steps by which these designers may be trained. England is covered with a network of great industrial art schools, some forty in all. France is similarly provided with over thirty large city schools, and scores of local schools of design. Paris alone has a dozen craft schools, headed by the great institute of design named after Bernard Palissy.

"An examination of our art institutes shows more than 100 trades that require trained designers. Certain of these will be found in a great group under the heading of textile workers, rug and carpet weavers, and linoleum makers. Another group will be found under graphic arts: printing, lithography, commercial design, makers of posters and of book covers. The metal-working division includes silver and goldsmiths, bronze workers, and designers of lighting fixtures. The woodworking group takes in carvers, cabinet-makers, and designers of furiture and picture frames.

"The interior decorators form a division in themselves, with a dozen departments, all requiring trained talent. There are, besides, a score of miscellaneous trades: china decoration, lace making, enameling, wall-paper making, millinery, embroidery, stone-cutting, and mosaic work. Each one of the trades has a design technique of its own, and for each the designer must have some general preparation, followed by specific training in the business itself.

"Essential to the success of the industrial art school is the cooperation of representative members of the trade. Committees of these members must be formed through their respective societies and must lend active support to the school without this support the (*Continued on page* 94)

EXHIBITIONS IN THE NEW YORK GALLERIES

By PEYTON BOSWELL

THE American Federation of Arts and the College Art Association both held their annual conventions in New York during the latter part of May, and the committees having in charge their entertainment suggested to the Macbeth Gallery the preparation of a special exhibition that would be of particular educational value to the delegates. The gallery called to its aid several private collections, and the result was a comparative exhibition of the works of American artists, both past and present, which was of great interest not alone to the visiting educators, but to those of the art-loving public who were fortunate enough to learn of it.

One of the fundamental truths about the development of art—whether it be considered from the racial standpont or from the standpoint of the individual artist—is that this development starts with the recording of exact details and progresses toward the elimination of these details so as to obtain broad and imaginative effects. In other words, art develops from analysis, in which every aspect is sought to be reproduced, to synthesis, in which the non-essentials are elided, making it possible for the artist to convey to the beholder the important things that impressed him or caused him to have the mood that he wishes to reflect.

The development of American painting, from the days of the early Hudson River School down to the present, affords as good illustration as can be found of the art progress of a nation. Likewise the development of the individual art of the painter, from his "first period" down to the time of his full maturity and greatest achievement, can have no better illustration than is to be found in the works of such American masters as Inness, Wyant, Blakelock and Winslow Homer. All of these men, whose names are now so fully honored, began their careers by painting with the utmost analysis, tightly and even photographically, and ended by presenting their themes with the broadest synthesis, calling into play the imagination of the beholder.

This similiarity between the art progress of the nation and the art progress of the individual is an interesting sidelight on the Pestalozzi philosophy of education, which points out that the development of the mind of the child from infancy to maturity is directly analogous to the development of the intelligence of the human race from savagery to civilization.

In the first place, this exhibition at the Macbeth Gallery completely illustrates the development of American painting from the days of the Hudson River School down to the broad subtleties of such contemporary painters as James Francis Murphy and Childe Hassam. In the second place, it shows the development of the individual from his tightly painted "first period" down to his best achievement; as, for instance, in the case of Inness, from "The Passing Shower," painted with infinite detail as well as great charm, in 1860, down to the glorious burst of color, "Sunrise," done in 1892, two years before the artist's death. Inness' "middle period" is well represented by "March Breezes, Virginia," a product of 1885.

The same thing is done with Winslow Homer. "The Bright Side," a Civil War picture, of 1865, when Homer as an illustrator was attached to the staff of a New York magazine, presents with great detail a commissary camp, with attendants lounging by the side of a tent. Then comes "On the North Sea," painted in 1883, reasonably broad in execution, and finally, "Driftwood," a seacoast subject, painted in 1909, which shows the titantic power gathered by the artist in his last years of full maturity.

In the case of Blakelock, "Seventh Avenue and Fifty-fifth Street—1868," although closely painted, has the rich color inseparable from the artist, and "The Nymphs" is an example of his late period. Wyant is represented by "Irish Landscape," of 1866; "An Adirondack Landscape," of 1885; and "Arkville Landscape," done in 1890. Twachtman, first American impresssionist, is represented by "Ohio Landscape," dated 1875; "Arques de Bataille," dated 1885, in subtle grayish-green tones; and finally by "Niagara," of 1900, one of his finest compositions, in which greens, purples and blues fairly sing from the canvas.

Of the contemporary men, Childe Hassam's progress is marked by three paintings in ten and twenty-year periods—"Le Val de Grace," 1888; "Washington Arch, 1 98; and "New York Landscape," painted last year. J. Francis Murphy is represented by "Golden Sunset" and "The Pool," painted in the early 90's, when he loved positive colors; and "Edge of a Clearing," a rich and subtle subject, dated 1919—just from the painter's studio. Other artists comparatively shown are Emil Carlseb, Elliott Daingerfield, Arthur B. Davies, Charles H. Davis, Thomas W. Dewing, Charles W. Hawthorne, Homer D. Martin, Gari Melchers and J. Alden Weir.

There is also a group of the "Hudson River" men, including samuel Colman, whose "Horicon—Lake George," was painted in 1868; and David Johnson, whose "First Snow, Greenwich, Conn.," was done in the same year.

The Montross Gallery also arranged an interesting comparative exhibition for the benefit of the visiting educators and connoisseurs, presenting some of the older and "conservative" men and some of the newer ones who are classified in the so-called "extremist" group. A few of them belong to both groups, as, for instance, Mr. Davies, whose earlier idyllic "Mirrored Dreaming" and "Sicily—Flowering Isle" were placed on either side of the artist's new "Mystic Dalliance," a design made up of his lately favored prismatic nudes—to many a puzzle picture, to a few a symbolic arrangement of color and line standing for the best achievement of the new school.

Max Weber's "Women in Tents" is another of the new works, where the objective is superseded by the symbolic. Maurice B. Prendergast's "Landscape" is one of those colorful "pattern" pictures which have brought the artist fame in the last few years.

There is a "Sunday Morning in Virginia," one of the early story-telling pictures of Winslow Homer, and three fine Ryders, including the well-known "Resurrection" and a typical spectral "Moonlight—Marine." Other artists in the Montross show include George Bellows, R. A. Blakelock, W. J. Glackens, Childe Hassam, Walt Kuhn, Kenneth Hayes Miller, Van Dearing Perrine, Alexander Schilling, Henry Fitch Taylor, Allen Tucker and Horatio Walker—a list which suggests the wide, comparative value of the exhibition.

A collection of ten portraits by Gilbert Stuart, early American, whose fame at first rested on his presentment

of George Washington, but who, in the last few years, has grown to be rated as a painter worthy of ranking with the great English school of portraitists, of whom he was a contemporary, are being shown at the Ehrich Galleries. The exhibition, while interesting from the Washington standpoint—three portraits of the "Father of His Country" are shown—owes its main value to the glimpse it gives of Stuart's full qualities as shown in the other works.

The Washington portraits include the "Baker" Washington, which is of the type of the famous "Lansdowne" one; the "Key" Washington, which if of the Vaughan type, and the "Ballou" Washington, which is a fine sketchy study of the subject's head.

Particular attention is attracted by the portrait of Mrs. Mary B. Durand, wife of Asher B. Durand, early American landscapist, a beautiful work that is comparable for its decorative quality with the portraits of Reynolds. Interesting, also, is the "Mrs. Rachel Cox Stevens," a lifelike representation, marked by great ease of execution and simplicity. Historical interest attaches to the portrait of John Quincy Adams.

There are two works lent for the exhibition by Mr. Roland Moore, which are soon to belong to the Metropolitan Museum of Art—the portraits of General Peter Gansevoort, of Revolutionary fame, and his brother, Leonard Gansevoort. Mr. Moore recently inherited these works from Mrs. Abraham Lansing, of Albany, a granddaughter of General Gansevoort, and has presented them to the Museum. This is the first time they have even been publicly shown. They are fine and typcial examples of Stuart's work.

There is a quality about the paintings of Clifford W. Ashley that endear him to the hearts of Americans. He is not of New York, but of the villages, the mountains and the harbors of the eastern states. His latest exhibition, at the Arlington Galleries, includes twenty-six pictures.

Mr. Ashley has the power to present a corner of an American village so that the beholder, if he once lived in a similar place, feels so much at home that he is grateful to the artist for the hurt that he inflicts—the something that grips the heart and causes the throat, somehow, to choke up. "Village Street" is just such a picture—old-fashioned, homelike, with its quaint houses and its deep, cool shadows thrown by overhanging trees. "Back Street," bright in color, is a sunshiny glimpse of an American town.

"In the Blue Ridge" is picturesque, with its old, sharp-roofed houses, perched on the side of the mountains—a typical western Virginia village. "Lumber Wharf" shows how much beauty an artist can see in a sunlit industrial scene. "Fog," a marine, is a gem in purple-gray.

A Norwegian painter, Mr. Thorolf Holmboe, has made his bow to the American public at the Ralston Galleries, with an exhibition of a score of his pictures, mainly landscapes. This artists is typical of the Norwegian school. He paints broadly and incisively, aiming for positive effects, with beauty unobscured. His note is a clear one, and vigrant.

One of the pictures to attract attention, because of its fine quality, is "The Village Street," a verdant and beautiful subject. Another is "Snow in the Mountains," realistic, yet conceived with fine imagination. As a technical achievement must be mentioned "Forest Hut," a winter glimpse of an humble home, with heavy, clinging snow on the roof and on the ground and stretching away in the wood.

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CHINA AND GLASS

"GOD MADE TWO PERFECT THINGS"

(*Continued from page* 59)

"It is kind that you admire our garden, m'sieur," she answered. "The roses are Jean's. Yes, and the mottoes, too," answering my protest, "for I have my simpler flowers beside me here at the doorway. Lilies-of-the-valley for luck, geraniums for color, and petunias because they have child-faces. Would you see them, m'sieur?"

We walked through the house to the backyard, and everywhere they rioted. Beside the wall, along the paths of the kitchen garden, against the walls, while in good French fashion under the trees were planted iris and tulips, to make glad the eyes in early spring before the leaves are out. Turning again within, my eyes caught sight, beside the very door, of red and white roses!

Answering my gaze, she said, "They are for my two Jeans. They are the only roses in my garden here. All are gone now—but they all understand."

I marvelled that answer and, marvelling, I said adieu, for war is a business that brooks no delay. And as I passed out under the rose-embowered portal I read again the cryptic line, "God made two perfect things—a woman and a rose."

NEW ARCHITECTURE FOR NEW FRANCE

(*Continued from page* 60)

creation of façades, thus following the prejudices of property owners in conceiving architectural soundness to be a matter of "front." Let us draw our inspiration, this authority went on, rather from those charming old houses in the Marais quarter, or of the Faubourg St. Germain—houses with façades as simple and frank as an honest face. These are houses with respectable and aristocratic faces, so to speak. There is a restraint in the use of ornamentation, of jewelry and "make-up." But the little bit there is is authentic and effective. Each detail of decoration had been the result of the most careful artistic discrimination, always with attention to the unity of effect.

Leaving aside the question of ornamentation and decoration, the beauty of the new architecture in concrete must be the essential beauty of all building—beauty of proportion, beauty of harmony, beauty of feeling, beauty of relations; in short, of that mysterious bond which, in some strange way, join a building with the soil in which it is growing, with the countryside which surrounds it, and the light and shade of the sunlight in which it lives, with the people who live in it or work in it. This is the beauty of intelligence one must look for in the great architecture of the past and the present and of the future likewise. Now, it is a noteworthy fact that most of the new buildings constructed recently of reinforced concrete in France do partake of this essential beauty. If it is the great rôle of the architect to *dignify* the needs, the labor, and the habits of men, by designing their houses, their workshops, their factories and all their habitations, then we must conclude that the architects of French reconstruction are progressing in the right direction.

A splendid example of this work is the toy factory on the Ile de Puteaux, just outside Paris. This workshop was built for soldiers mutilated in the war. Le Bourgeois and Rapin were the artists and decorators who here solved many difficult problems. The practical hygienic necessities in building a workshop for crippled men were, of course, the first consideration. Then a large part of the building was to be used for storage purposes, because the distribution of toys is largely limited to the weeks preceding Christmas. Furthermore, the most rigid financial economy was necessary.

The foundation floor, upon which the workshop was placed, was constructed of reinforced concrete. The upper floor was constructed with a framework of wood, while the roof was of slate. In their use of cement and concrete, the artist-designers succeeded admirably in exhibiting the possibilities of the medium as a decorative background. Not the least interesting feature of the atelier, from this point of view, are the entirely appropriate sculptures in cement made by M. Le Bourgeois. At each side of the building stand concrete pilasters, about two metres high, surmounted by these concrete birds. Colored cement also plays an attractive part in the decorative scheme. Using the least costly materials, the architects devised a scheme of contrasting colors that has worked out with striking effect.

In the washrooms, tiling in bright tones, presenting a rich and gayer impression than the ordinary white, was used in effective juxtaposition to the gray of the concrete. Throughout, the woodwork was painted in white and bright colors to increase the cheerfulness of the environment. It is also a noteworthy fact that in all these departures from the academic and the conventional, the artists were aided by the intelligence of the builders.

In the new depot at Rouen, built under the supervision of Mr. Dervaux, concrete has been used with no impairment or loss of architectural beauty. Mr. Dervaux has attained fine simplicity and cleanness in structure. There is no masking of the construction. It is, in fact, accented and emphasized. Without resorting to any of the threadbare devices of ornamentation, without concealing the utilitarian nature of the great railway station, the architect has achieved a dignity and richness in design. The Rouen depot, it should be added, was designed and built during the actual course of the war.

But it is also in the great problem of rural reconstruction—the rebuilding of farmhouses, inns, taverns in Flanders and Picardy, in Champagne, in Lorraine, that the economy and esthetic value of reinforced concrete is emphasized by the architects of France. If the character of building in these various provinces has long been marked and will, to follow the ideas expressed by Paul Léon, of the department of Beaux-Arts, remain in the same character, the materials of building must change. Cement and concrete, this authority believes, are the most economical, the most durable, and the most adaptable to esthetic considerations in the rehabilitation of the devastated regions. Under the direction of the architectural department of the Ministry of Fine Arts, a constructive campaign of education is now well under way, architects and agricultural experts cooperating with the Ministry of Public Works in the attempt to solve these complex problems of sanitation, industry and esthetic value.

"CARRYING ON" AT COLONIA, N. J.

(*Continued from page* 65)

telephones, draw art posters and a hundred other trades. He half-heartedly agreed.

The trip worked a miracle. He couldn't see his pals working busily and happily in the miniature industrial city of Colonia and remain idle.

"Say," he said diffidently to the nurse, "don't you think I could tie a paint brush on my arm and do a little painting?" With encouragement from his nurse, the suggestion became a reality. For the work he turns out he receives 50 per cent. profit, and 100 per cent. happiness.

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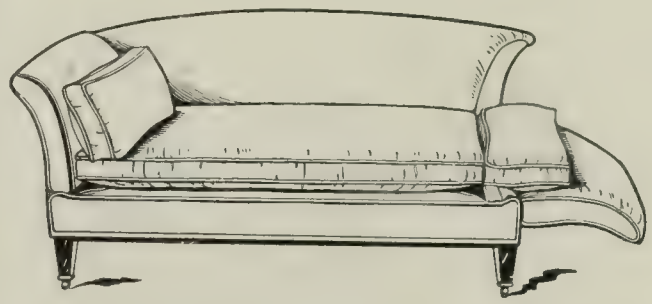

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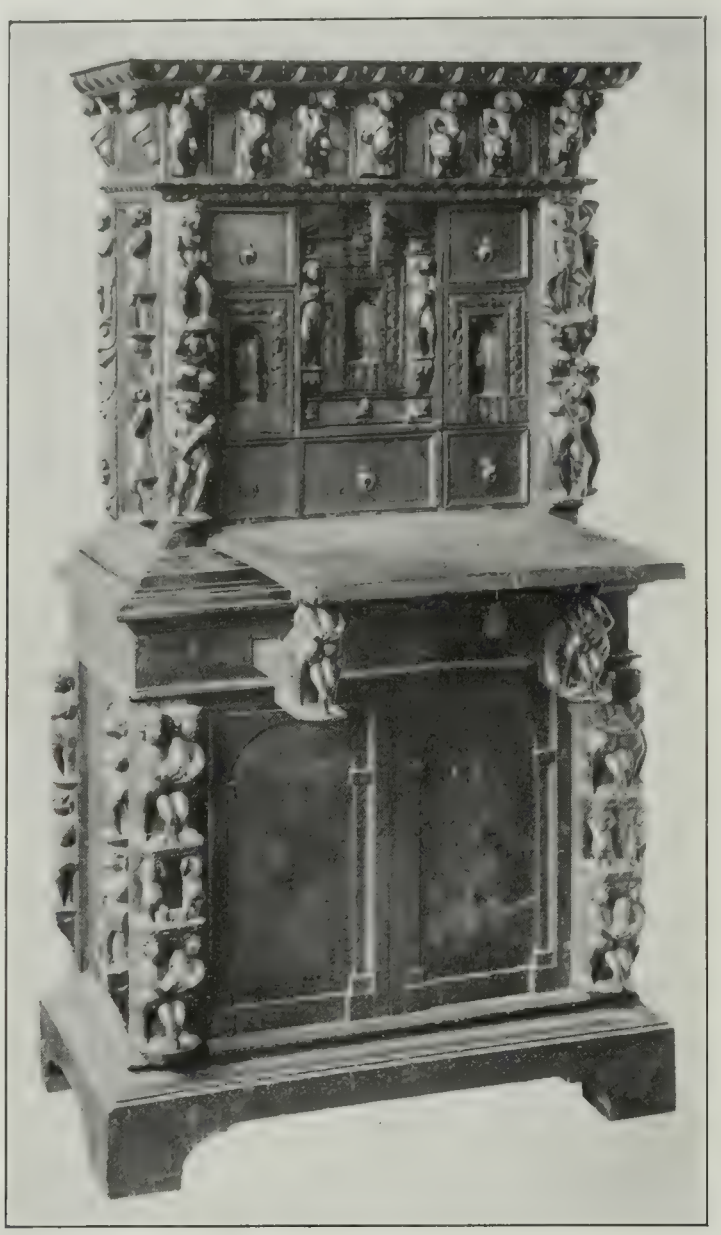

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work varies from repairing inner tubes to learning higher mathematics, and through the encouragement of the Red Cross they go out to face life, renewed in mind, soul and body. They are "carrying on" at Colonia.

OUR OBLIGATIONS TO OUR INDUSTRIAL ARTS

(*Continued from page 89*)

school can never be closely in touch with the needs of the trade. With it there will be constantly brought to the school's studies the practical point of view of the man in active business.

"For the support of the industrial art school, different agents are needed. Part of the support will undoubtedly come from the city, but part should also be secured from the State. Massachusetts has for many years carried forward a Normal School of Art with State funds, and Pennsylvania a school of textile working and of industrial design under similar auspices. In addition, the United States Government now is enabled, through the Smith-Hughes law, to appropriate money for vocational education. Education in the industrial arts is unquestionably one form of training which is contemplated under this act, and the government should be called upon to aid in supporting the needed schools."

"UP HILL, DOWN DALE"

(*Continued from page 73*)

THE CAR DE LUXE

I know of a car being built which is to be the *dernier cri* of all the new models, an exquisite bit of building and finish with every modern comfort and luxury known in this art to-day. The car is a two-passenger, semi-open landaulette, the body painted a sage green with a pastel softness in tone, was picked out in lines of a darker green of the same tone. The wheels and running-boards were in the same darker shade in the sage green, the fender rod and metal furnishings are in silver. The upholstery is in a dark shade of sage green leather with slip covers in sage green linen for the summer. A table is built in the space usually occupied by the folding chairs, which, by pressing a spring, could be adjusted in a few seconds. This innovation with the luncheon kit makes traveling *à deux* a luxury. Motoring *à deux* is one of two things at best, heaven or just utter boredom, or, as Ellen Glascow puts it, "If one is not interested, life is much the same in a limousine as a trolley car, but the latter costs less!"

The fittings of a smart car are for durability and comfort as well as beauty; the "chanphone," which is nothing more than a tiny telephone, makes communication with the chauffeur a simple matter; the voice need not be raised above normal and every order may be heard with exactness. Another comfort is the "step plate," which is of rubber and bound in nickel, and aids materially in keeping the interior of the car fresh and clean. A robe should be taken on a tour even in summer. They are seen in well appointed cars to harmonize with the upholstery scheme and are light in weight. Whipcord and Bedford cord are standard for warm-weather robes.

TOURING LUGGAGE

A trunk built to fit the running board contains two suitcases of equal size, 25 inches in length, 13 inches in width and 9 inches high. The door opens over the trunk, which is strong and may be stepped on on entering the car. The trunk is furnished with a dust and water-proof cover. A

hat box is also a necessity, as the old idea that we can wear anything while touring has passed. Both men and women must be smart and well turned out, in fact "bien soigné" at all times. If luncheon finds one miles away from an inn, we have a petit buffet secured to the running board. The case is hinged on top as well as the rear, thus enabling the contents to be removed without unfastening the case from the running board. The complete outfit contains service for six persons: knives, forks, spoons, white enamel cups, plates, napkins, salt and pepper pots, table spoons, can openers and two glass jars for salads or jellied meats, and in a compartment in a galvanized container are two sandwich boxes. Two thermos bottles complete this traveling buffet.

THE ARTIST IN THE GARDEN

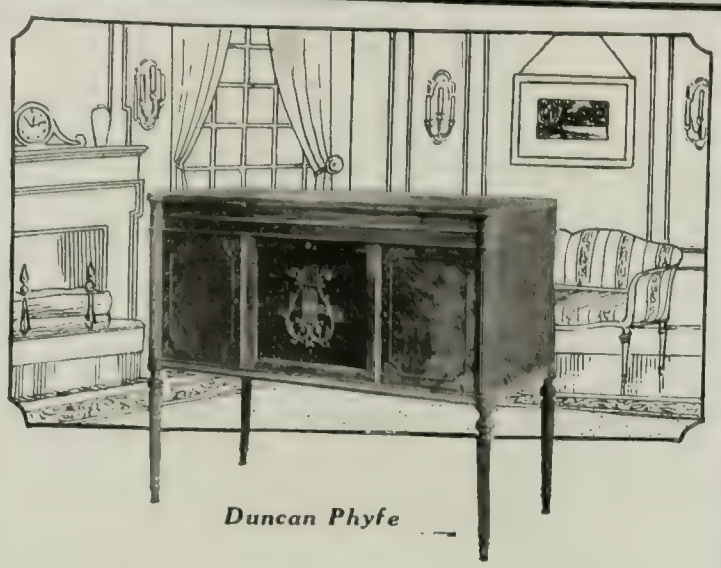
(*Continued from page* 85)

strength, charm and veracity to create a sensation on Fifth Avenue. One of these paintings, *The Country Florist,* brought into the gallery more than three times as many people asking its price as had ever inquired about any painting in the window in the same length of time. I saw Mr. Knight working on this canvas, and never was he nervous or irritable. At work every day from nine in the morning until dusk, he always had a cigar and cheerful word for the darkies; he never was too busy to show his pictures to any visitors, the farmer who came with vegetables as well as the Palm Beach beauty, with her pearls. Cordial to all, ever ready to amuse the children of the neighborhood (even by standing on his head), he toiled incessantly, but without effort. I cannot forget his saying, "It's a shame to take their money; it's so easy."

Spring came then, with its glorious masses of blossoms, and suddenly the mood changed. No more Normandy memories, but during those last enchanting days our our Artist was ever in the garden painting nature as only a true lover of its beauties can. Love of nature is Mr. Knight's dominant characteristic, and that, with his mastery of technique, is sure to make his works in the near future rank with the foremost favorites of the public.

Aston Knight does not paint Nature dominated by any one mood, man-imagined; nor does he, on the other hand, follow slavishly the actuality of detail. He sees things as they look to the beauty-loving man with eyes open, and he opens the eyes of those who had not seen the beauty unaided, so that they go back and look for it, and lo—it is there, even as he has painted it. His pictures are windows into nature, and his choice of the scenes onto which he will open these windows as expressed in his own words, is a reproach to the realist who sees things ill balanced and ugly, and paints sordidness and unlovliness and says he is painting nature as he sees it. Mr. Knight says, "Why should I paint ugliness, when I see beauty!"

The South Carolina garden, where the "white-throats" sang and the Artist painted, knows him no more! The little studio he erected to his temporary need will become the studio of another artist—the owner of the garden—retaining, doubtless, something of inspiration from its builder and recent occupant. Mr. Knight has gone back to France, leaving America, which claims him as citizen, despite his birth and long sojourn abroad, some hundreds of his most beautiful paintings. In the Sommerville garden, where he painted, the wistaria petals have long since laid across the sandy paths their cloak of purple for the royal feet of Spring to pass over. The Cherokee roses and the dogwood have come and gone and the Azalias have faded; but here on the Artist's canvasses we look upon them all "in an enduring loveliness"! The Artist has opened windows for us which can never be closed.



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ART NOVELTIES

What a Church is Doing for Art

UNDER the direction of Rector Dr. Percy Stickney Grant, the Church of the Ascension in New York has launched a constructive as well as instructive idea in church work, bound to be successful both from the church's point of view and that of art, by holding, beginning Easter week, the first of a series of art exhibitions in the Parish House. Having tried out the idea satisfactorily some two years ago with an exhibit of J. Alden Weir's paintings, who is a member of the congregation, the present show is the first of the post-war art activities.

As an art exhibition it is very satisfactory, but as a means of bringing art to the people in an intimate way this departure ranks very high indeed, and being recognized as such, it is enjoying deserved praise and success. The aim of the exhibition and of the church's interest in it is expressed in a dignified foreword in the catalogue by Mrs. Philip Lydig:

"Religion and beauty, so inseparable, it is meet to use the Parish House for exhibiting art. Under the shadow of the Church of the Ascension, itself the treasure house of such beauty as Lafarge's inspiring painting of the Ascension, St. Gaudens' classical altar, the platform of progress and the sympathetic haven of all those who are heavily burdened, the rector has sought during the many years of his pastorate to assist the young artists by welcoming their canvases to hang upon these walls. They have warmly responded, thirty of our representative masters are lending their paintings to the Parish House, a fitting answer, and one fully appreciated. The opening exhibition is the first step toward a semi-annual exhibition. To our busy life, so full of commerce and haste, the Church of the Ascension gives us prayer, music, art—symbolic of the Trinity and of Unity."

The public may well congratulate the Church of the Ascension, Dr. Grant and those others whose initiative is responsible for this distinct step forward. And young American artists may take heart from this move, which is sure to be followed widely throughout the country. That artists do appreciate such an impetus goes without saying. Only recently, in response to a request from Topeka, Kansas, about thirty of our best young painters sent their work there, where it met with such success that the whole exhibition has gone "on tour" to a number of like-sized towns of the Middle and Far West. The remarkable part of this journey of art is that the request came from a youthful teacher of art, comparatively unknown, yet so sincere was her plea that the paintings assembled were of a quality to warrant high praise. This is constructive work of first rank that cannot be overlooked.

The exhibition at the Parish House gives the visitor a fair idea of the work that is being done today. While there are some modernist things, the majority of the hangings are conventional: Sargent's "Nonchaloir," a woman in complete repose on a couch is, naturally, the picture at once sought out and is most entertaining, as the painter, always an artist of first rank, doubtless had enjoyed doing it and communicates this feeling to his audience.

Those able artists, Ernest Lawson and Content Johnson, are well represented. Miss Beaux, who is one of the committee, shows a delightful one, entitled "My Aunt," while Robert Henri, Arthur B. Davies, Bellows, Paul Dougherty, Merchers, Speicher and others all have good work on view. The whole collection is entertaining, and we congratulate Dr. Grant on his constructive and interesting work of humanizing art through his church.

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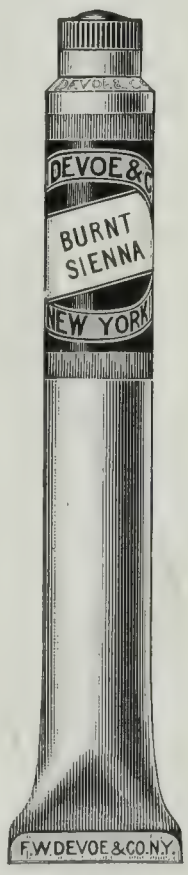

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NEW YORK CHICAGO

Morning Coffee and Afternoon Tea Al Fresco

By ANN REMSEN

THE habit of work and being in touch with the vital mechanism of the world for the past three years will make an enduring busy bee of the effete butterfly of fashion of other days. She has found herself in activity, and laughingly acknowledged as true the old saying, "A busy woman can always do one thing more, but an idle woman can't do one thing." She has found, too, work is exciting, and in the hurry of occupation and constant change in conditions no one has time to become monotonous. The sum total of her accomplishment is not only music and a language or two. To these she has added many practical ones—the typewriter, for instance, is now an integral part of her work and baggage. She answers her letters, makes reports—keeps a record of her war service with all the efficiency of an expert—yet the typewriter as an adjunct for a breakfast tray was not thought of in the pre-war times; yet here it is, and here it will remain. It is the same old story, the only difference between a necessity and a luxury is getting used to it.

Coffee and Work de Luxe

This being the case, a clever B of F (everything is abbreviated now) has a régime which makes for luxury as well as accomplishment in work. Her morning coffee is served out under the trees. The tray, with a pot of coffee, a tiny sugar bowl—to avoid temptation—and a soupçon of cream, for the same reason, is the one note of luxury among the very businesslike inpedimenta upon the table. You note I make no mention of eggs and the hot rolls and butter or marmalade of ancient days. That morning feast of Lucullus passed with the advent of the "normal figure," which is not an ounce over twenty-three, I am told. The coffee tray is a square galvanized tin affair, charmingly painted, the body of the tray done in a light burnt umber, the border formed of a mass of bluish purple morning glories, and a square of heavy white linen damask with embroidered edges and initials, upon which was the exquisite new luster breakfast set in burnt orange, silver and copper. Luster has been a ware well known for ages, but this new ware is as delicate as an eggshell and charming tone and finish. It comes in green, white, burnt orange, green and pink, with tea plates to match.

My interest in this new ware was leading me away from my subject. The workaday table itself, done in wicker, with side pockets and painted a sage green. A cover for the table was made of heavy felt in a burnt umber tone; the ends of the cover were turned up and sewed across to form pockets for pencil, pad and all the *petit choses* given to make work easy. The edges of the pockets were stenciled in gay morning glories. The felt, being heavy, was also of advantage as a silencer for the otherwise perfect little bijou of a typewriter. The order of the table bespoke training and the habit of work, neat little piles of letters with clips marked official and personal. Amid the suggestion of the busy life was a note of luxury, a wide-rimmed base in Venetian amber was filled with mimosa. There, under the green trees on a Long Island lawn, the memories of spring and the Italian Riviera breaks in on a workaday cup of nine-o'clock coffee on a glorious spring for the woman in the know of things, who to-day realizes an average must be struck or she will be swept back into a life of innocuous desuetude. A delicious cup of coffee al fresco, with the suggestion of work yet to do before the sun finds workshop, makes it impossible for even the busiest day to find work had made Jack a savage, nerve-fogged boy.

Afternoon Tea al Fresco

Tea in a charming garden with music has had an insidious purpose for the past three years. The smart world "attended liberally," as a wag put it, since they were usually given for some deserving war relief. Today a little touch of personal pleasure in greeting old friends in this easy, simple way is again in vogue. One of the first garden parties of the season is that given by the Ned McLeans at "Friendship," their country home near Washington. It is a short motor run from town and a delightful objective. A large round table in wrought iron, painted a French green, wonderfully set, served as a base of supply to the myriad of little tea tables, with their tiny striped umbrellas saucily tip-tilted at absurd angles to intercept the rays of the sun.

Simplicity is the note of the day. Afternoon tea parties are truly that, and not elaborate receptions, with a table groaning with goodies like the feast of the Roman emperors of old. To-day the "grand table" has the large samovar for hot water, with a number of little teapots for two or four. A deep Venetian bowl holds a quantity of tiny bags of tea with little tags reading orange pequot, green or black tea. Small cream pitchers and sugar bowls and little trays of china with slices of cut lemon. Another Venetian bowl holds cracked ice, the most satisfactory ice tea being made by pouring fresh hot tea in a tumbler of finely crushed ice.

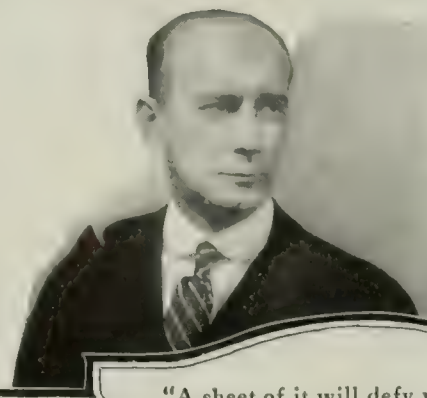
Besides the tea, there are sandwiches of many kinds. Little baskets of small cakes; few women eat pastry today. One hears the words "diet" and "No, thank you, just tea," so often that we are beginning to look upon the cakes and sandwiches are as much a part of the tea table decoration as the flowers and sweets.

As few servants are possible to-day, even in country houses, entertaining is most informal, and the few men and women servants in attendance are no more busy in waiting than the guests themselves. This air of informality is charming. How much easier it is to chat with the stranger who has smilingly offered you that "Yes, thank you, orange pequot." This bit of cordiality makes the whole garden party kin.

Dotted over the lawn and near the small tea tables are oblong tables in the same wrought iron material as the larger table and painted in the same color. These are for sandwiches and cake, as it is not smart today to crowd your table. The few bits of china, linen and glass must be rare and exquisite, therefore the beauty would be lost if the table was at all "cluttered." Linen for al Fresco fêtes should be heavy. The light linen doilies and napkins are blown away by a little puff of wind and give a camp look to the table in the first few minutes.

Oilcloth in Smart Society

Oilcloth with a dull mottled finish in a cream color is being made into sets for outdoor tea parties. The sets are made by hand, with a hole in the middle of the centerpiece for the umbrella stick, the border painted in gay colors. Plate doilies come with these sets. The advantage is they can be rubbed off and resume in a few minutes their freshness. They, however, are only to act as a protection for the table. Another joy is the broad iron band reaching diagonally across from leg to leg of the comfortable deep wrought iron chairs and make it impossible for the leg of your chair to take a whim and suddenly plunge into the bowels of the earth, sending your tea flying, besides playing havoc with your dignity and personal appearance. Each year we find some invention which adds to our creature comfort, for even the fact that to those to whom every day is "Friday" there are feasts for the eye and ear which may compensate for the Barmecide feast and may not.



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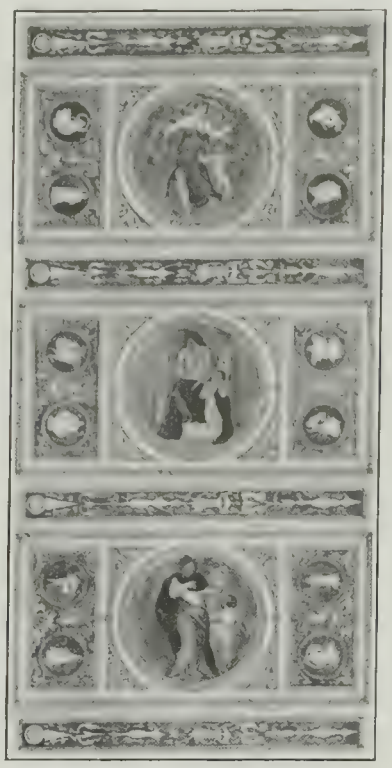

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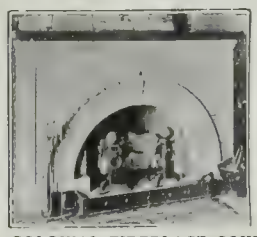

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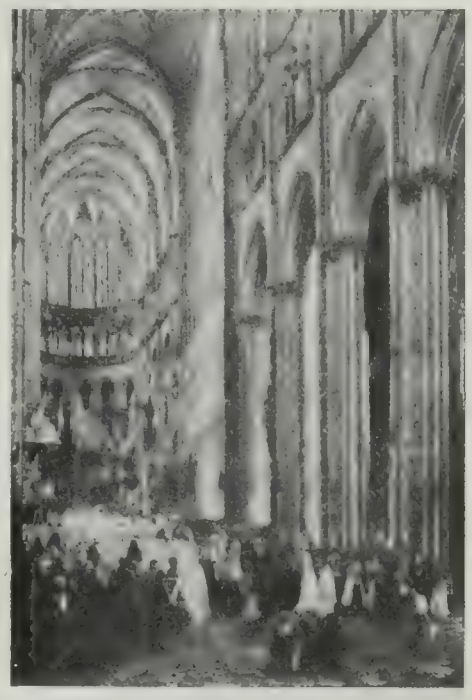

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City Gardens

SUMMERTIME draws near and with its advent the out-of-doors lays insistent claims on our hearts and time. Even the most inveterate city dweller feels the call of the garden; although it be no more than a sun-room plant-box, hither he hies himself to dig, plant and renew his hopes and youth. For the joy of garden planning is not limited by acres or feet: on the contrary, there are limitless opportunities in even a city sun-room for beauty, comfort and freedom from conventional thought and decoration.

I wonder if I can picture for you the beauty of a sun-room in a city I know. The room is not more than 12 by 14 feet, with casement windows on three sides, in groups of four each —yet because of the architectural treatment it has the atmosphere of the country.

Wisely the owner—for it is his own scheme—has used a heavy translucent glass for the window panes, to cut off the view of brick walls without, and these are draped with simple, undecorated, full curtains of raw grass linen of about the weight of the war-time bagging. Not only does this simplicity enhance the country feeling, but also throws into high relief the soft, rich color of the dull art pottery floor and wainscot which hold every tint to the musing eye, though the deep blue predominates with enough green to tie it up with the wall, itself a creamy gray rough plaster. Between the two doors the wall has a simple panel, framing the dainty wall-fountain figure that is of the same rich, cream-tinted pottery as the lining of the shell-shaped bowl, the outside of which holds the blue and green color of the floor and wainscot. On either side of the little fountain are pottery-screened radiators that, forming a little recess for it, hold boxes from which grow luxurious ivys which embower the whole fountain.

The room is rugged with a single oval-shaped rush mat, whose natural color matches the wall. Wooden window-boxes hold country flowers, and chintz-cushioned wicker furniture wisely placed finishes the decoration of a real country porch in a city house.

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Fireplaces

THE recent accession of two interesting mantelpieces of early American make by the Metropolitan Museum of Art is of interest to everyone, since these unusual pieces are worthy of study as well as admiration.

Here is a branch of art in which Americans have always shown remarkable taste and originality, and to-day some really beautiful mantels are designed which eventually will take high rank in this art. There is no doubt of this any more than that we, as a people, are beginning to realize that the fireplace and its fixtures are the pivotal points of decoration in our houses and must be treated as such—the latter discovery fosters the former condition. Yet sometimes one sees a mantel really good in itself and satisfactory to the decorative scheme that seems apart from it—to quote a child friend, "it seems to be falling over."

When such a condition exists there is but one reason — it has not been properly treated architecturally, for if it had been, it would seem fixed. Architects, of course, know and follow this conscientiously, but their plans are frequently so altered that in addition and subtraction of costs the mantel treatment suffers because of the client failing to appreciate that there is more to a fireplace than the mantelpiece itself.

It is this feeling of fixity in the mantel that makes all the old-time fireplaces so agreeable, and especially is this true of wood-paneled rooms, which proves that the over-mantel treatment is the thing to consider.

Of course we cannot all have paneled walls, nor do we want them, but there are other means of getting the effect desired. If a mirror is hung, let it be so arranged as to become a part of the mantel—this is easy if it has a square base, since it must then rest on the shelf; but if it is irregular in shape one must be careful to hang it at exactly the right height and then tie it to the mantel by some other decoration, and that decoration should follow the decorative feeling of the mantel and its over-hanging adornment. It is a fascinating study from which anyone can derive pleasure and instruction, and the old pieces at the Museum are a good starting-point.

And in passing it gives us considerable pleasure to thank the Museum for the many opportunities offered the public by it for thorough and intensive study in every branch of Art.

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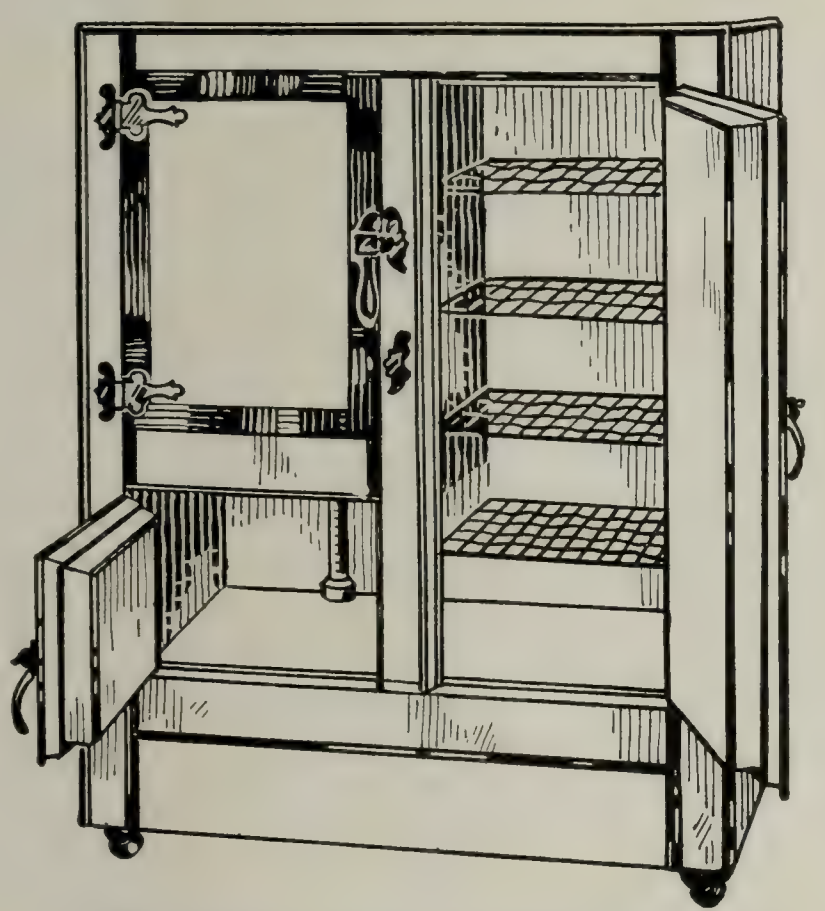

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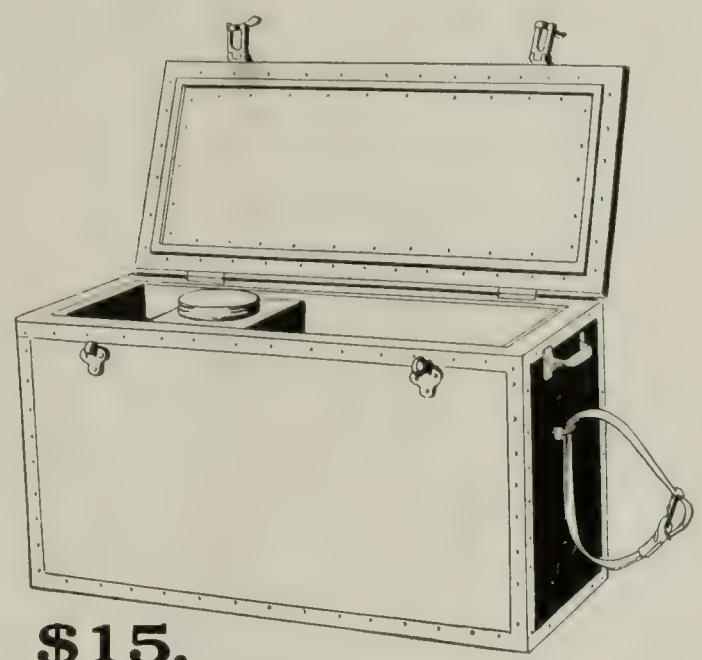

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Volume XI JULY, 1919 Number 3

SEA SLEDDING

A New Sport that Has a Practical Side as Was Proved By Its Service to Uncle Samuel During the War

SHORTLY before the outbreak of the war, the newest motor boat development came to light in the now famous sea sled, invented by Albert Hickman. These boats were complete novelties, the hull, the propulsion system and the steering system may be said to have been a direct reversal of the principles used in former motor boat design. Where the ordinary motor boats have a V-bottom or round bottom section, the sea sled has an inverted V-bottom section. The propeller shafts in the sled are above water instead of under it, only the blades of the propellers engaging the water. The rudders, instead of being at the stern, are at the sides, aft. The boats instead of having a narrow wedge bow forward are wider at the bow than at the stern.

In every structural respect, the boat is an anomaly. The first new peculiarity to be noted about them and surface propeller boats was that they draw only one-half as much water as the ordinary motor boat of the same length and speed, and that they can run through the heaviest weed growths, eel grass, kelp, water hyacinth, etc., at speeds of 25 to 30 miles an hour or above without the speeds being affected. But the main claim to distinction of this new type of boat is that it can be driven at the highest speeds in the open ocean without misbehaving in any way. The inverted V-bottom makes an air cushion on which the boat rides. No spray is thrown out at the sides. The bow does not become wedged in the water at high speed, known as "tripping," nor does it "yaw" when driven fast in rough water, and because no spray is thrown the boats were so much dryer in rough water than the older forms of high-speed boat that passengers can wear their ordinary clothes and come home dry. A short time after its introduction, a 20-foot sled, capable of 30 miles per hour, ran from Boston to New York, outside of the Cape, maintaining high speed all the way, a run that was shortly repeated by others.

A 20-foot Sea Sled, speed 30 miles, running in rough water. Note the absence of spray.

The Navy Department was given a demonstration in a 20-footer and ordered a 24-foot sled as an airplane tender and for rescue work. This was followed by orders for 32-foot sea sleds, and these boats are now stationed all around the coasts of the United States at the various naval air stations. Their maximum speed is between 43 and 44 miles per hour, and they are capable of carrying between 30 and 40 passengers, being safe in rough water even when overloaded to this extent. Following the smaller sea sleds, Mr. Hickman's next design was a 50-foot boat having four 400-H.P. high-speed engines, 1600 H.P. in all, driving four independent surface propellers. These boats, built with steel frames, were capable of carrying a 21-inch torpedo and of maintaining high speed in rough water to the satisfaction and comfort of all.

The Government's latest adventure in sea sleds has been in a specially designed 50-foot sled to carry and launch a land airplane at sea, thus doing away with the main disadvantage of the seaplane which has to carry its own boat or pontoons into the air with it. The land plane, unhampered by these loads, can maneuver more rapidly.

During war time, practically the whole of sea sled building facilities were given over to Government work, but now

A 32-foot Sea Sled running at speed with 24 passengers. The planing position is the same as with two passengers.

A 32-foot Sea Sled (speed 40 miles) running at full speed, with two passengers aboard.

these extraordinary boats are to become available for private use. The war has developed it very much as it has developed the airplane. New high-speed engines, specially designed for these boats, are now rapidly being put into production, and every effort is being made to make it the motor car of the sea. In the meantime, the development of slower speed surface propeller boats of moderate power and moderate cost, which was interrupted by the war, is also being carried on again, and these, which are the only craft capable of making good speed through the heaviest weed growths and shoal water, are becoming available for general use. And soon we shall be able to taxi about the sea, "that mighty monster," with as much ease, more comfort and as great facility as up Fifth Avenue, while an entirely new sport is opened to us by the war, which has, thank heaven, relieved us of ennui, real or assumed.

It is amazing how many new water sports have been evolved in the last few years. Indeed, they have come so thick upon us that it is difficult to remember all their names. With the advent of the aeroplane into our every-day life has come the water-craft side of that sport, the hydro-aeroplane, which is a flying machine that carries pontoons that permits water landing and taxi-ing. This is not to be confused with the hydroplane, which is of the fast set of the motor-boat family.

Water ski-ing, too, is comparatively new sport to us that is fast growing in popularity. This, as the name implies, is ski-ing on water in curious boat-shaped shoes, in which one rather skates over the water propelled by a pole or paddle, according to the water and one's dexterity. Needless to say, much skill is required, but the sport is high and amusing. Needless to say, all of these sports are due for considerable improvement and enlargement of scope since the recent magnificent feat accomplished by those intrepid Britishers, Alcock and Brown, of crossing the Atlantic in sixteen hours, thereby bringing Europe to our very door. Every other kind of craft will attempt it, with the possible result that shortly those of us who prefer to risk old Neptune's to Boreas' whims, may take out our own little craft and sled our happy way to foreign shores to spend our ten days' vacation time, or attend a special performance of opera, as the case may be.

However, there is much ahead of us Americans in the way of development of boating of all kinds. That we are awakening to this fact is evident in the enormous impetus given ship and boat building by our war efforts. And because of this, the fascination of sea sledding will have a world interest that will increase with every new effort in boating or flying, and we may take pride in this invention that unquestionably will take its place in the world's trades as well as its sports.

A 50-foot airplane-carrying Sea Sled coming up to speed before launching plane. These boats are supposed to attain speeds of between 55 and 60 miles per hour, though what the actual maximum speed is, is known only to the Navy Department. The Sea Sled, with its own motors, attains such high speed that the plane can be flown directly on release, the purpose being to enable a land plane to be used over water, the machine instead of having to carry into the air the heavy pontoons and boat hull of the ordinary seaplane has nothing but the light landing gear of the land machine, and so can greatly increase its load of fuel, bombs, or passengers. The Sled can also carry a 21-inch torpedo.

The Hanna Residence at Miami is built of waterproofed stucco.

Modern stucco is a long, long way from those times when the first beating rain washed the house bare of all pretense! To-day stucco not only stays put but its complexion can be waterproofed against the hardest storms.

That it combines perfectly with timber is seen in the clap-boarded bungalow seen below where rough stone, finished wood and shingles add their quota in the test of beauty and durability. It is the home of Chas. J. Fay, Dongan Hills, N. Y.

These Houses in New York, Florida and California Teach Us Much in the Use of Stucco

Photos from Atlas-Portland Cement Co. and The Trus-Con Laboratories

Below is the Armour Bungalow at Pasadena.

Fieldstone, brick, nice roofing and glazing add to the beauty of this house but they in no wise put the stucco to shame. And, as in all the Pasadena country, Nature glorifies the whole. That it is a part of the Armour estate is incidental. It is charming enough to house another Romona, or a queen at play, but poor Marie Antoinette had no such durable material as this to shelter her in her little chalet.

Degas

The recent sale in Paris of the third section of the work found in the artist's studio

THE acquisition by the Metropolitan Museum of several portrait studies by the late Edgar Degas lends additional interest to the third sale of pictures, pastels and designs coming from the Degas studio, recently held in the Georges Petit Galleries in the Rue de Seze, Paris. The third section of the great artist's work covered practically the whole period of his career, and included early copies from Titien, Bellini and similar old masters; landscapes of the artist's earlier period; a canvas of Dante and Beatrice; a historical canvas representing the young Alexander; studio studies, and various other early attempts. But most interesting to the lover of Degas were the many studies of jockeys and racehorses, some in pastel and some in crayon, chalk and charcoal. The Degas jockeys brought high figures, one study going at 5,300 francs. The bust of a young man, however, brought 7,000 francs, and a "Young woman seated putting on her gloves" 8,000 francs.

It is to be hoped that no small number of these latest Degas studies will find their way into the museums and collections of America. Strange that this powerful observer of his own race and time should have been accused of flippancy and cynicism! To-day, luckily, we can see in him one of the great social historians, a worthy compeer of the Goncourt brothers and the great littérateurs of his own period. None of them, it is safe to say, were more faithful and loyal to their art than Degas, though he was the subject of no little misunderstanding. Even Jacques Blanche, an artist who *can* write, as his last book ("Propos de Peintre: David a Degas") so emphatically shows, writes on the suject of Degas with no little restraint. We are told that this is the result of a friendship that became chilly following a rather unfortunate accident. Poor old Degas got the impression, on one occasion, that Jacques Blanche had "betrayed him to the press"—whatever that may mean! He broke off all relations with this man whom he suspected of journalistic tendencies.

Nevertheless, M. Blanche, who evidently was too good a journalist to let that make any difference in his sincere admiration for Degas, believes that Degas shared his own horror of modern art, and would have exerted a wholesome disciplinary influence on all these young fellows—not quite so young nowadays—who have kicked over the applecart. But old Degas hermetically sealed himself up in his artistic solitude.

Perhaps M. Blanche cannot see that Degas was more discriminating than himself in distinguishing between the commercial exploitation of art and artists who are exploited. Degas always welcomed new talents—even when they went in new directions, even when they galloped off in all directions. He appreciated Cézanne—there is adequate evidence of that; he owned pictures by Gauguin and Van Gogh, and it is on record that he spoke enthusiastically of them and had a good word for those who were even more extreme. M. Blanche's attitude recalls the remark one attributed to Degas concerning a certain art critic: "He is like those old gentlemen who try to cross a street and get as far as the safety station in the middle, and then don't know how to get over or how get back!"

Degas is finally receiving adequate representation in the galleries of America. The portraits recently placed on exhibition in the Metropolitan Museum of Art and the Boston Museum have done much to familiarize art lovers with the French master.

ART IN EUROPE

Notes on the Rebirth of Art in Paris, London and Milan

IVAN MESTROVIC has recently repeated in Paris the deep impression he made in London in 1915, when he exhibited his statuary there. A whole section of the Petit Palais was devoted to Jugo-Slav art, side by side with the unique exhibition of Goyas and the fine specimens of the great Venetians which were recently shown there. Among these Jugoslavs the works of Mestrovic, as may be imagined, stand out emphatically. Mestrovic has now completed a wooden model of the proposed Kossovo temple, which, when completed and erected on the ancient battlefield, where the fate of the Balkans was decided for five centuries, may be the most gigantic war memorial ever erected. This temple is to symbolize "the eternal flame of the deepest thoughts of a race." Its vast inner hall is to be flanked with twelve caryatides. Its overpowering dimensions are those of a mauseleum. Its aspect is of a severity that is almost depressing. The straight light and the heavy mass dominate this architecture, which is made up of Egyptian, Assyrian, Viennese, and Jugo-Slav elements. It has originality, nevertheless, despite its conscious archaism. At the Petit Palais exhibition Ivan Mestrovic could show neither the huge wooden model of the temple nor the principal statues that are to find their place in the monument. In it the sculpture is to be subordinated to the architecture. The figures selected for the exhibition at the Petit Palais do, however, give the spectator some idea of the grandiose vision of the sculptor-architect. There are the groups of widows with children to be seen; the young girl upholding a wounded soldier, and the figures of the great Serbian heroes, Marco and Milosh Obilish. These figures are done in a manner as rugged and crude as the Serbian soil itself.

Mestrovic's art is said to constitute a tribute to the majesty of human suffering. As a lad he had been inspired by the poetry and folksongs of his country. Later he lost his head in Vienna. He discovered Schopenhauer and Nietzsche. This is the explanation of his earlier Viennese work, made up of a longing for the Superman and a biting irony. Dostoevsky restored the balance of the young Serb. He discovered charity and love for himself, and put them into his work. He was still in the transitory stage when he underwent the usual influences—Rodin, Meunier, Metsener, the Egyptians. Compared with Rodin, Mestrovic is said to be more masculine, less nervously sensitive, less sympathetic. Mestrovic is a sculptor of conflict and hate. He depicts the primitive emotions, not the ennui of civilization. His statues are heroic rather than human. He has already passed through two periods and now, if certain authorities are correct, he has entered a period of fatigue. He has created too much, with too slight a power of discrimination. His temple may prove too large to achieve the ennobling effect it is intended to produce.

The striking feature of Mestrovic's art, for the present French critics, is his primitive strength and power. In this power that is so rooted in the primitive soil of Serbia, Mestrovic is said to surpass such contemporaries as Bourdelle, Maillol, and the rest of the western Europeans. Nevertheless his art remains essentially a thing of fragments. His lack is that of selection, discrimination, synthesis. Nevertheless, he remains—with Rodin, Renoir, Klinger, Hodler—one of those who in the midst of diverse aspirations have realized something profound in the esthetic sense.

Why the Italians Laugh

ELEVEN years have already passed since Futurism was born in Milan. If we may take the indomitable Signor Marinetti as seriously as he takes himself, this doctrine has influenced the whole universe. The Futurists were intensely patriotic as far as the war was concerned. The first post-war exhibition of Marinetti and his followers was held a few weeks ago in the Cova Galleries, and was then taken to Genoa and Florence. Those of the Futurists who were not killed in the war—the sculptor Boccioni was one of these—have brought back glorious wounds. Futurism today is not merely artistic and literary; it is a social and political doctrine as well. Marinetti remains the high priest of the movement. He was, of course, the central figure—one might almost say exhibit of the grand exposition in the Salon Cova. He might be seen strolling through the galleries, making large gestures of explanation and interpretation with a rather elegant and effective walking-stick.

Ridiculous? Perhaps, Signor Marinetti would explain to those who hang on his words. But the ridiculousness of the exhibits was intentional. The Futurists think that poor Italy has wept long enough. It is time for the Italians to laugh, and the Futurists are willing to help along this good work. The Futurists would restore the Italians to health, to a firm confidence in their own strength, and thus to develop a spirit of gaiety. "Thing of our art as a great carnival," declares the irrepessible Marinetti. The Futurists are joyous people, even in the trenches, where they stayed until the very signing of the armistice. The French, declares Marinetti, have an inexhaustible source of gaiety. But in Italy plays and pictures ought to stimulate the people to laughter. He means it all quite seriously, too.

The exposition was nothing if not eclectic. A good many of the artists seemed still to be enamored of traditional and conventional methods, despite their revolutionary ideas. Some of them seem to be followers of Cezanne and Sisley rather than of Signor Marinetti. They are rather the shrinking violets of the movement. An exception ought to be made of the work of Dudreville, who, despite his French name, is very Italian—very Venetian, in fact. Dudreville created one of the sensations of the exhibitions by showing a nude which could easily be recognized as a nude. Another artist, Evola, atempted to give a personal interpretation of his perceptions of the external world. The most effective was a battle scene with zigzagging crimson lines, giving some sense of war's confusion.

More intriguing by far was the bust of the Marchesa Casati by Balla. The Marchesa, one should be informed, is one of the fairy-godmothers of the movement. This bust Balla made of cardboard and whitewood. The "fine" eyes especially attracted the attention of the visitors to the Salon Cova. They were, it seems, made of glass and could be operated with strings, while the eyelids could also be manipulated so effectively that the friends of the aristocratic futurist lady had no trouble whatever in recognizing her. But these pictures and statues did not exhaust the ingenuity of Signor Marinetti and his followers. There were also the huge poetic posters made up of "free words." Then there was the alphabet of surprises: Cangiullo showed the gulf of Naples in the shape of a huge G turned upside down. Under the title of "Curiosity," De Nardis showed a T falling upon the breast of (*Continued on page* 143)

Not far from Paul Smith's nor from the delightful camp pictured on the opposite page, the mountain home of Mr. Edward Penfold unfolds itself like a panorama as one approaches it from the lake. Not one house, but a group of them, of various types and sizes, though all are comfortable and entirely independent of one another.

Mr. Edmund Penfold has a Group of Houses in His Camp in the Saranac Country

It is good to be alone in the woods, yet one needs human companionship occasionally, even among such peaceful surroundings as these. And it would seem that, following the post-war determination of most people to return to a simpler living, this idea of having several small houses instead of one large one will be carried out generally with great success.

Like nothing but itself, mountain camping is fascinating, whether it be in palatial quarters, under tent, or in simple cottage arrangements; yet sometimes the best of all these are found in one place. So it is in this camp of Miss Augusta Polhemus, where all the creature comforts and all the joys of the outdoors are intimately mingled.

Mountains, Lakes and Trees Make Happy the Guests in Miss Augusta Polhemus' Adirondack Home

Each guest is assigned his or her bungalow, or, if they prefer it, a tent. Breakfast, luncheon, and tea are moveable feasts, at which one may or may not attend, as one pleases. The one unbreakable rule in this hospitable home is that one must not be late when the dinner-gong rings. It has never been broken!

DECORATIVE TEXTILES

A rare 16th Century Italian Brocade.

An exact American Copy of the Antique brocade opposite.

By C. MATLACK PRICE

NATIONAL consciousness, awakened and fanned into a splendid heat by the war, should suffer no abatement in warmth now that the thoughts and resources of the country are turned into the pleasant valley of peace. But this consciousness should take the form of a new pride in American achievement in the arts of peace, should make us constantly more alive to the boundless opportunities which lie in the field of the Industrial Arts. Upon a broad vision of this field of the Industrial Arts, three things seem to detach themselves from the great mass of considerations therein involved.

The first of these is the conviction that manufacturers, as a class, must give more conscious and constructive thought to the Industrial Arts. The second is an equally strong conviction that the Industrial Arts, as personified by the schools, the teachers and the designers, must give more conscious and intensive thought to the manufacturers. The third is a conviction as strong as either of the first two, that the public, meaning a constantly more discerning and appreciative body, must give more thought to both the manufacturer and the Industrial Arts. A vast amount is still to be done, especially in Education. Perhaps the education which has taught people to appreciate art in every-day objects, in manufactured products, has been more developed than the education of workers to produce artistic things. Certainly the movement for extensive and practical Industrial Art schools is a movement of vital importance, and the future of Industrial Art in this country depends upon the liberal establishment and maintenance of such schools.

This is a grouping of American decorative fabrics which were exhibited in New York at the Architectural League.

What is perhaps most surprising is the amount that has been accomplished without such schools, though this is only an added argument in favor of Industrial Art education. If much has been accomplished by the individual effort and ambition of certain manufacturers, more will ultimately be accomplished by a generation which has grown up in the studios and shops of great Industrial Schools, and had access to the galleries of great Industrial Museums. Here, in this matter of industrial museums, we find manufacturers hiding their light under a bushel. Decorators, architects and a few others are reasonably well advised of the æsthetic progress of most of the Industrial Arts. The public at large, however, has very little idea, certainly no broad and well-informed idea, of the constantly-increasing æsthetic values of many American manufactured products within the past few years.

The writer was vividly impressed by this condition upon visiting the 1918 Annual Exhibition of the Architectural League of New York, which was mostly given over to exhibits of contemporary Industrial Art. There were exhibits of the leading decorative textile manufacturers, exhibits of admirable furniture, made in this country and of metal-work, ceramics and so forth. These exhibits, quite properly, bore the names of the several manufacturers, and there was every reason for the firms represented to feel a very genuine (and perhaps new) pride in seeing their products thus shown as, collectively, an index of the æsthetic progress which has been made. Of course there is a dilettante type of art-critic who, upon finding himself before a group of superb fabrics, with the manufacturers' name displayed therewith, will exclaim "How distressingly commercial—this gallery is like some trades-person's shop." Fortunately this type of critic (if such he might be called) has little weight, and his trivial intolerance of the "commercial" keeps him at a safe distance from the studios and mills where the finest of American Industrial Art is being produced. But, curiously enough, this delicate, dilettante person is the very one to be found at the forefront of those who consider it quite the thing to deplore the decadence of Art in general, and of Industrial Art in particular.

By all means, a vigorous condemnation of such of our products as purport to be artistic, and are not, is to be desired. Let all who intelligently view the process of design and production raise an ever louder cry for better Industrial Art. But let no one of us belittle or ignore the significant development in better design and better technical production that the past few years have witnessed. If a manufacturer has the vision and courage to produce a fine thing, by all means let it be called by his name. From this alone would come a new pride in the advancement of real art in manufactures, and a new reluctance to allow an unworthy product to go forth with the maker's name. Artists (using the term generally) would do well to give more thought toward making art influence manufactured products and do less worrying about manufactured products "contaminating" the field of Art.

And the public? Not only has the manufacturer had a tendency to hide his light, but in his chief means of letting it shine, through advertising, he has, in most cases, been either silent or vague. Here, perhaps, advertising specialists have not been entirely awake to the dignity or importance of Industrial Art, but have been content to speak more grandly than convincingly of the product they sell. And this has been very largely the case, notwithstanding the indisputable fact that advertising is the greatest single educational factor in this country to-day. Many a product has been improved by the necessity of living up to the public demand directly created by advertising.

Design is beginning to count for something in manufactured products. Manufacturers whose output is equal in quality now compete on design alone. Here, it seems, Industrial Art must come into its own—and if national cognizance is not too slow, a new and golden era of American Industrial Art is perhaps close at hand. Certain manufacturers have devoted the utmost care and research to the production and reproduction of the fabrics of historic periods. In point of scholarly accuracy and technical weaving many of these are really remarkable. Two of (*Continued on page* 145)

The Altar of St. Vincent Ferrer in New York, with superb brocade panels copied by American weavers from Antique fabrics from the Cathedral of Lisbon.

What Has the Phonograph Done for You?

"Wilt thou have Music? Hark! Apollo plays
And twenty caged nightingales do sing."

"WILT thou have music?" Did Shakespeare dream, when writing these lines, that the time was coming when not twenty but hundreds of nightingales would be caged for our enjoyment and instruction; that many Apollos under other names would some day smite their lyres for our delight? Be that as it may, we are to-day favored beyond our powers of appreciation, over our progenitors, for we have through the phonograph and its appliances the caged nightingale of olden days! Though young in years, this invention has rapidly passed the preliminary stages of faddism usual to all our new ideas, and has come not only to fill a recognized position among the sciences and arts, but has so entrenched itself in our home life as an educational factor, that it is a question where it will be placed eventually, among the sciences or the arts.

My experience with the phonograph is such that I hold it in different regard than do most. City-born — and enjoying the musical advantages of urban life, when it first appeared before an astonished world —I paid it scant attention until Fate diced me onto an isolated western ranch! Four miles from the nearest neighbors, and five hundred from music, my wails of loneliness brought me compassion from a friend of a phonograph with many kinds of records. What joy it was! Though many years have passed I still recall the first record I played—Dadla's Souvenir. No more for me howled the coyotes nor beat too hard the north wind. Nor indeed for the Mexicans on the place—for, with Tetrazzini's first high note in the Mignon Polonaise, they came running from the jacales to see the strange musical box on the Patron's table that sang words and played tunes they knew.

The phonograph on Mr. Horace Dodge's yacht is in the smoke room, which is the popular lounge on all craft.

The scene changed. No more the ranch. Life flung me deep in Mexico, and one late evening saw me descending from a C-spring stage coach, that had brought me across the mountains, hunting antiques, into the pateo of a fine old Casa near Tequisquiapan. Glad as I was to arrive safely, my feelings were far from easy, as I had just learned that there was no hotel nor public house, and that I must ask a night's hospitality at Senor Mendoza's. I descended with as much dignity as hours of hard riding permitted, and as much Spanish as that delightful gentleman's level gaze allowed me to muster from my scant store. I began haltingly to ask for a night's rest—but was interrupted by his painfully correct though slow speech: "Speak to me in English, please," which, needless to say, I did with great pleasure, only to find that I must measure my syllables to his ear, for he had never before heard English spoken except in in the phonograph! When I left two days later he was almost able to match my rapid tongue, but in the meanwhile many were the songs of as many lands we listened to, and for me especially were played the plaintive melodies of the Mexican Indians which he had recorded through this device.

Courtesy Aeolian Vocalian Co.

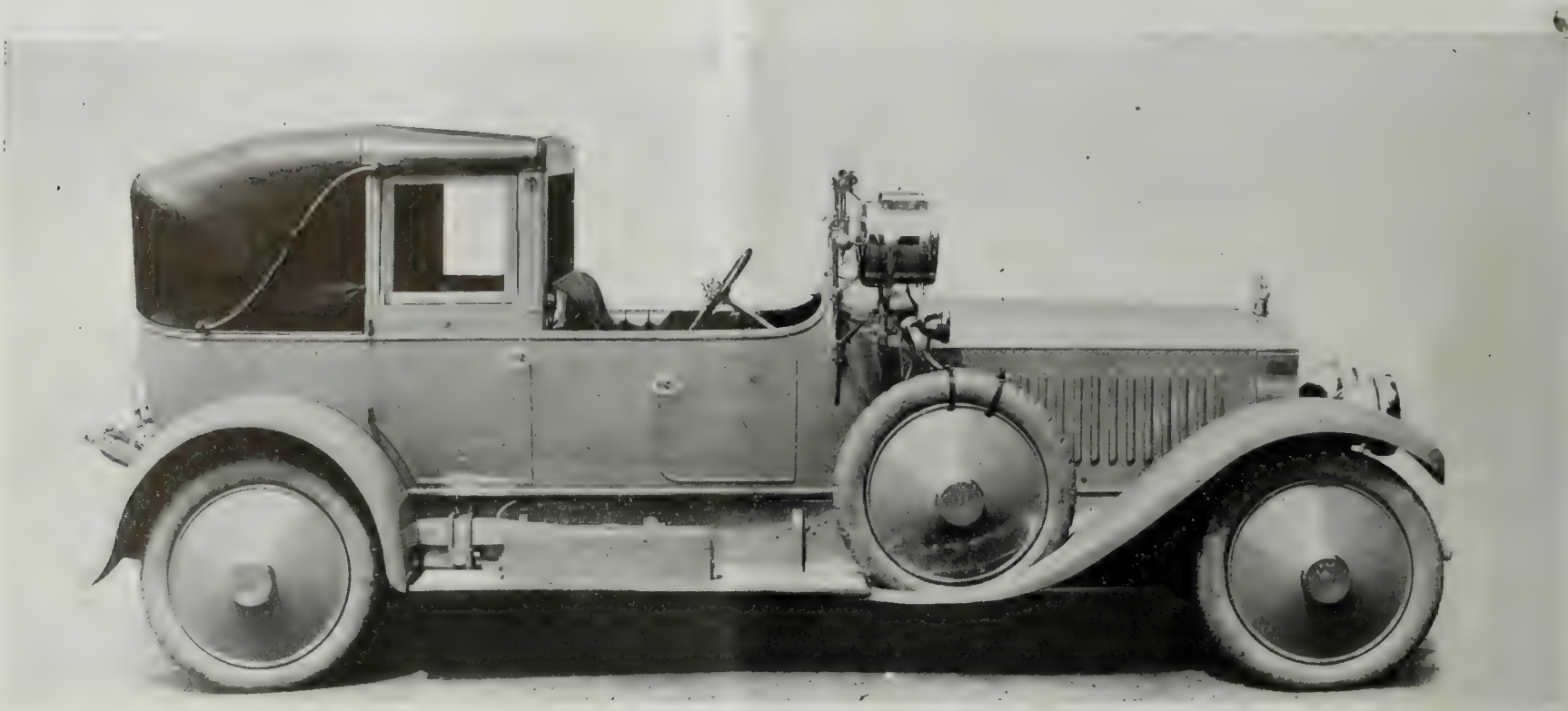
The waste places of the Earth listen to the "caged nightingales," of modern times. A camel caravan of phonographs in India.

Again the scene is changed. In a dugout on the western front, on a night velvet black, some eight men of us were listening to the alternate wheezings and thumpings of a little foreign made phonograph finding withal considerable amusement in the tinkling "Madelon." But one of us

(*Continued on page* 146)

That we Americans care only for dollars cannot be truthfully charged in the face of these views from that mart of business, the Bush buildings, New York. The left-hand one shows the office. The lower one pictures the lounge, where salesmen and buyers linger "between acts," while the third shows a nook in an hallway. Here is art and decoration in excellent form, perfect taste and in stupendous scale.

High Art Has Come Into American Business Life



The Barker Company of Great Britain, carriage makers to His Majesty the King—as well as for the Rolls-Royce Company, offer us this specimen of the period of 1919, with the military motif prevailing in line and color. Who shall deny this chariot has its own particular beauty?

The Magic and Marvels

The glorious Adam Period has been the inspiration for the interior decoration of this Pierce-Arrow "48" Suburban, with its beautifully carved woodwork.

The tilting seat of the new design of the Franklin Sedan model adds convenience to the beauty of line. (Right)

Extreme simplicity is the note in the upholstering of this comfortable car. Richness is attained in the peculiar and inimitable shade of old blue of the heavy Chase velvet used.

The Apperson anniversary touring car is not lacking in beauty of line and adds its own note in the gay panorama of outing life. (Left)

The coach of kings has been supplanted by the car of democrats, but the newer vehicle is far more beautiful in its ostentatious simplicity, its designs, its lines of power and swiftness. Pictured above is Miss Elsie de Wolfe's Locomobile.

of the Modern Motor Car

As far as the interior of the closed car is concerned, nothing is more important than effective upholstery. Striped mohairs and velvets are now being designed and manufactured especially for modern motors.

Ostentation in the furnishing and decoration of the strictly modern motor car is quite out of date. The body builders however possess their own secrets of distinction and exclusiveness. (Above)

The interior of this town car cabriolet body (especially designed by the Holbrook Company) is provided with smart slip covers of tan moire with a self-toned satin stripe. It is the car of Mr. Gradwell, of the World Film Corporation.

This body was designed and built by the Holbrook Company for Mr. E. T. Stotesbury of Philadelphia. It is a special cabriolet type mounted on a Cadillac Chassis with a Rolls-Royce hood and radiator. The entire car is painted a navy blue and upholstered throughout in khaki tan broadcloth. (Right)

Minneapolis Acquires a Great Dupré

Perhaps the most famous Barbizon painting in America is the great landscape, "Fontainebleau Oaks," by Jules Dupré. As the pride of an art dealer's private collection, which he refused to sell, but lent many times for special exhibition, it has become in the last thirty-five years well known to American art lovers. It has now passed permanently into the possession of the Minneapolis Institute of Fine Arts, which obtained it from R. C. and N. M. Vose, of Boston, sons of the late Seth M. Vose, who bought it of the artist in the early eighties.

It is a matter of congratulation among art lovers all over the country that this masterpiece has become the property of a public museum, where all may enjoy it.

"The Flying Cranes of Bristol Shipyard"

JOHN C. JOHANSEN

To John C. Johansen must go the palm for what will probably go down as the strongest collection of paintings done on America's preparation for war. There are twenty-seven altogether. All are shipbuilding studies, smashing in color and atmosphere and as vast in conception as was our actual national effort in the war itself. The entire group, exhibited at the Arden Studios this winter, have gone on tour, but will again be shown in New York, where they made so great an impression that a movement has been started to urge the Government to buy the whole set and thus preserve it. The one shown above is one of the best, and all are typical of the magnitude of our war constructions both at home and in France.

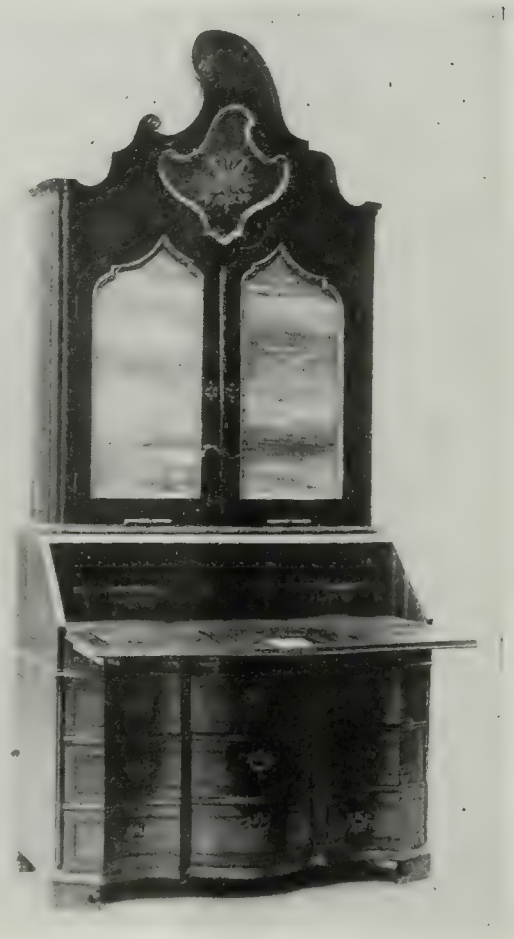
France yielded this Walnut Chest to art in the 16th Century.

Of 16th Century Italian Origin this Walnut Table has a tilt top.

THE ETERNAL YOUTH OF WALNUT

ONE may truthfully say that the history of walnut is the history of modern civilization. Certainly American walnut reflects the history of American culture. It was used for the flintlock of the Revolution. It was used for the rifle stocks in the Civil War. And now for our modern American crusaders in France, walnut has again been used not only for rifle stocks but also for aeroplane propellers. Walnut is the wood of war and it is the wood of peace. From the fifteenth century to the twentieth, this wood has furnished the great central stock for the furniture of the western nations. Walnut does not wither or decay. It possesses the secret of eternal youth.

Every period of the modern era—from the Gothic onward—offers beautibul and enduring specimens of walnut. There is, for instance, that beautifully carved chair of walnut found in the house of Michael Angelo; the *cassone*—or carved chest of the Renaissance; the unparalleled examples of old Spanish, Flemish and Italian chairs of the seventeenth century; the Stuart furniture which found its way into this country; that beautiful cabinet in the library of Hardwick Hall, a fine example of late French Renaissance, dating from the days of Henri IV.; those American colonial lowboys and highboys; the oldest American antique bedstead dating from the time of the good Queen Anne—of walnut all of them, along with all these grandfather's clocks, mirrors, the frames, panelling and the rest of it!



Baroque yet interesting is this 18th Century Italian Desk of Walnut Veneer.

And that Victorian era—did it not write itself down in Black Walnut? The Black Walnut period! Well, it was not the fault of the wood, but of the age with its love of machine-made monstrosities. That was the period of bondage of slavery, from which now Walnut has again emerged triumphant!

Think instead of the part Walnut played in the building of these States: the cabins and rude furniture of the settlers and pioneers; the rails and fences of those indomitable forefathers; the enduring and indestructible heirlooms that come down to us across the centuries with their ever new and youthful beauty. The shadowy tones, the deep luster, the delicate shading, the unfading rich brown, the beauty and variety of figure—all mere added beauties these, to the strength and steadfastness of the wood. Walnut does not warp, shrink, crack, or rot.

Small wonder then that these heroic qualities found their high place in the great war. It is the capability of Walnut "to stay put," to shrink and swell and warp to a minimum degree under widely varying conditions of moisture, as well as its excellent gluing qualities, that have made it so desirable not only for cabinet work, for furniture of every sort, but for airplane propellers as well. For these propeller blades the grains that are most suitable for cabinet and furniture are not adaptable, so there can be no competition in the use of walnut between our cabinet makers and constructors of aircraft. Clear straigth-grained forest growth walnut was of much greater value for war purposes than the limby, open-growth timber, which produces the wavy, twisted and figured grain so much prized by the cabinet maker.

The use of Walnut by the United States during the war is indicated by the official figures: 881,705 feet as propeller lumber for our own aircraft; 8,796,876 feet as propeller lumber for the Allies; 94,832,660 feet as lumber for gunstocks. This does not include the large amount shipped to the Allies prior to the entry of America into the war.

The construction of the propeller blade is as scientific and meticulous a process as that of any other part of the modern plane. The artisans in our American propeller shops were constantly reminded that the success of the war-planes depended upon the quality of the propellers. Every step in this construction bespeaks the revival of intelligent craftsmanship. For instance, there is the evenly distributed clamping pressure in gluing, the careful selection of each lamination in the marking department, the

great care and accuracy in handsawing these laminations to shape in order to preserve accuracy in the finished blade; the balancing of these laminations; and such careful and intelligent work up to the finishing of the propeller, when it is mounted on sensitive bearings and the final balance is attained by the application of varnish. Then, before final acceptance, comes the final rigid inspection for pitch track balance and such technicalities. No treasure of antique or modern art, it is not too much to add, is more carefully packed than these modern scientific treasures of walnut in being sent to play their heroic part in the conquest of the air.

THE Italian Renaissance impressed its spirit upon walnut from the moment the lives of the saints as *motifs* went out of style and the pagan elements crept in, with the carving and panelling and unashamed aristocracy of the period. Note how those chairs of walnut become stately and disdainful with their carved perpendicular backs, their flat, square seats and arms, their negligence of the human, all-too-human, elements, their sharp contrast with the humbler peasant furniture of that period. Observe walnut usurping the place of oak in the French Renaissance; its stately, balanced symmetrical grandeur in the reign of Louis the Fourteenth—that period of mental balance and noontide of genius: degenerating with Louis XV. into luxuriously ornate Rococo, symbolizing, perhaps, in those curved unbalanced legs, gilded and decorated and varnished, the coming crash. Then with Louis XVI. came the correction, the swinging of the pendulum of taste to the opposite extreme, with its straight lines and simple curves. The crash came—the decorative repentance was of no avail. Next the imperial formal cold Empire that tells the story of another era.

This Marquetry topped Walnut Table is 17th Century Flemish.

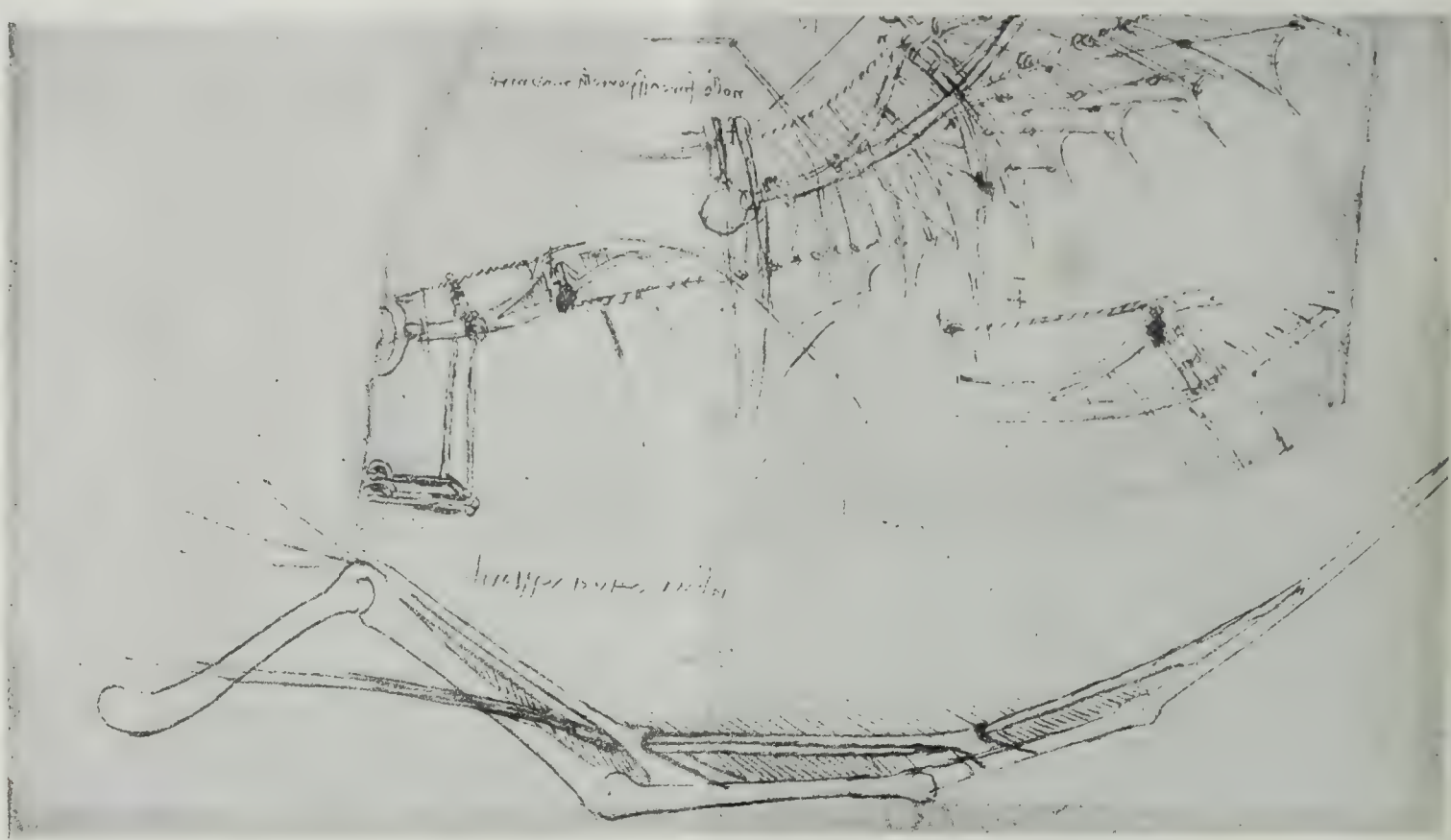
Or consider the Jacobean, with its severity, its rectangularity, its perpendicularity, the straightness of its back and the flatness of its seat! Surely in walnut the severity of the Stuart period found eloquent expression. Then came the comfortable change of William and Mary and Queen Anne—with its curves and cabriole legs—with its Windsors for common folk, and its attention to form rather than ornament. This, indeed, was an age almost exclusively devoted to walnut.

AND so to-day, as yesterday and yesteryear and back to the dim recesses of recorded time, walnut is reflecting the spirit of the hour. The walnut propeller blade sums up the spirit of our age just as those ancient coffers and cabinets and chests reflect the spirit of the Gothic, the Renaissance and the Baroque. We know men by the things they make. From the ostentatious, the external, the obvious beauty, we have indeed gone far. But here is a new beauty, a beauty of scientific utility, a beauty of function and relation, a beauty of service and adaptation. In our growing appreciation of the beauties of the past, it is well not to overlook these of our dawning future.

And now not so much in our furniture as in the bold emprise in the air, in the daring adventure of this conquest of a new empire and a new dimension, walnut is again taking its important place. Could the contrast be greater, the irony sharper, than in the gulf between the comfortable respectability of "Black Walnut" and the transatlantic flight in sixteen hours? Our airplane propellers are not veneered. If they are not things of beauty and joys forever — in the Victorian sense — we may console ourselves with their honesty, their soundness, their solidity. The craftsmanship that has produced them is likewise sound and honest and dignified.

Making airplane propellers of walnut. The four-blade propellers are roughed down with a flexible shaft rougher.

After standing in an equalizing room for ten days, the roughed propellers are finished to size in the bench department.



Study for a flying machine drawn by Leonardo da Vinci four centuries ago.

ART UP IN THE AIR

Four hundred years ago Leonardo da Vinci drew designs for airplanes that are not shamed by those of to-day, though he did not fly.

SINCE that day, now more than four centuries ago, when Leonardo da Vinci drew his curious studies of wings and dreamed of applying the mechanics of flying to human usage, art and aviation have gone more or less hand in hand. While the actual attempts to fly across the Atlantic were being made, Leonardo's drawings of wings for men were being shown in the Louvre. The sight of these books, the perusal of the celebrated and curious *Codex Atlanticus,* brings back the dream of Leonardo. Centuries disappear before the intricacies of his studies of the flight of birds. The minute details he set down are repeated in the anatomical structure of the modern airplane. More than any other, Leonardo must stand for us as the pioneer, in imagination at least, of all that we have realized in the course of twentieth-century aviation.

The achievement of the designers and constructors of the modern airplane is worthy of the most serious esthetic recognition. The beauty of the flying machine lies in the beauty of its line and balance, in its perfect adaptation to its function. Its lines are the lines of the fish or the bird—like these creatures it is built to move freely in the element that envelops it. Streamlining, for the aircraft constructor, assures less resistance to the wind, and at the same time adds grace to the machine. The lines and the curves of your modern machine are not merely decorative. They are the result of the strictest exigencies of science and practical experience in aviation.

Contrast the first practical airplane—that flown by the Wrights at Kitty Hawk in 1903—with the NC 4, which Lieutenant Commander Read flew over the Atlantic, or with the U. S. Martin bomber which Capt. Roy N. Francis, of the Army, expects to pilot across the continent in two "hops." It is apparent that with increased efficiency come enhanced beauty. This is all the more remark-

This is the Curtiss H. A. Mail machine, the fastest plane in the world. Fitted with a Liberty motor, it travels 131 miles an hour with full military load.

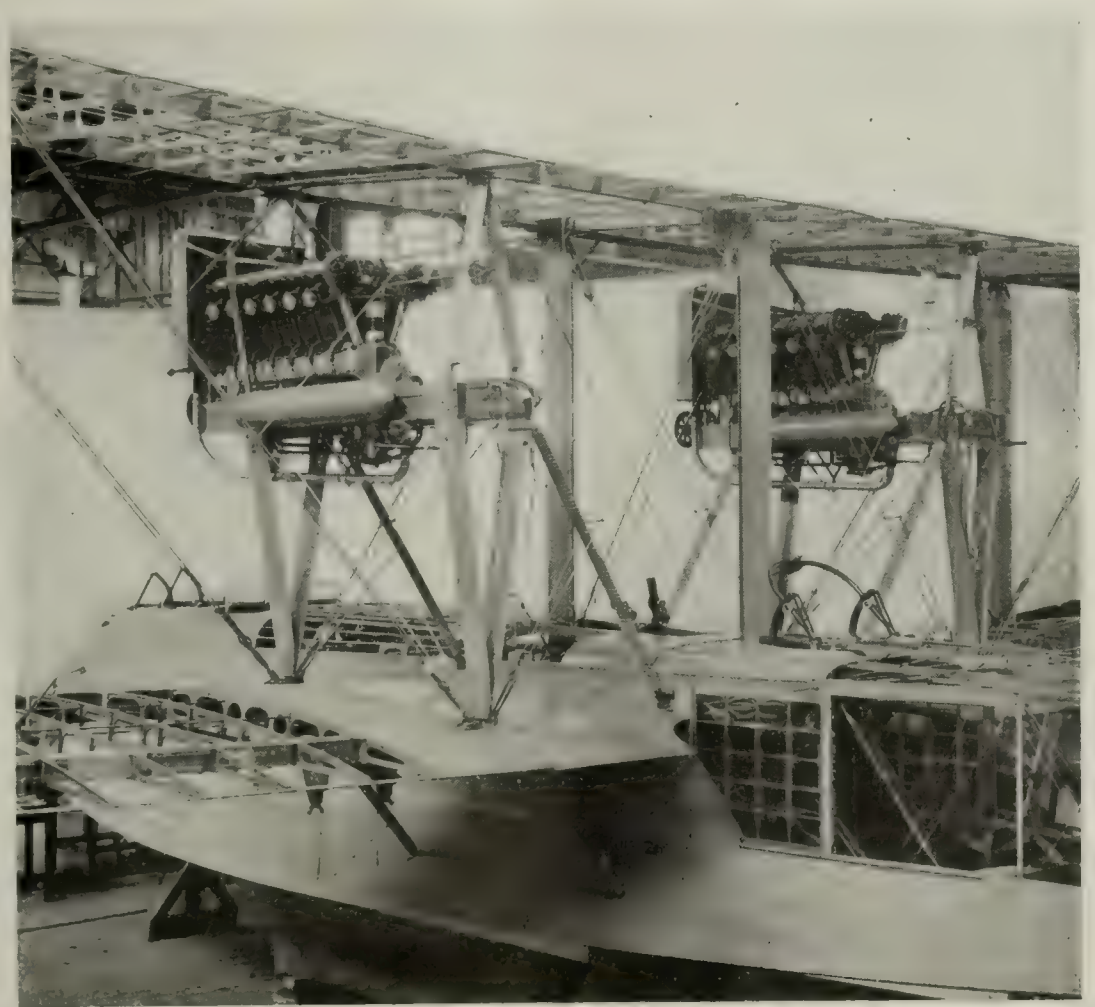
able because of the fact that, in aerial navigation, everything unnecessary must be sacrificed in order to obtain maximum efficiency. The less weight, as a rule, the greater the strength and speed.

Yet in all airplanes are to be found the carefully finished surfaces of veneer. Fuselages are now built, in many instances, of practically one piece — monocoque, they are called—the result is a body or hull, not only of superior construction, but of greater attractiveness. The plane surfaces are carefully "doped" or painted to stretch the linen or cotton covering; yet this "dope" provides an artistic finish. Propellers must rival the finest furniture in their gloss, and motor parts, to function properly, are kept in perfect condition, which is reflected in appearance.

This Oriole has all the beauty and grace of a bird as it wings its way through the air. Observe its extreme simplicity. Only the necessities for perfect safety in flight are here.

The peace-time airplanes and flying boats manifest more art than their military predecessors, just as a touring car or limousine is more beautiful—though nonetheless efficient in its class—than the truck. The two and three-place sporting machines, the six or ten-passenger aerial taxis, and the twenty to fifty-passenger "liners" now in process of development must have comfort and be beautiful as well. Thus we have enclosed fuselages, with clear visibility, willow chairs, softly and brightly upholstered; leather or silk-fittings, and in the case of what are now known to the aircraft trade as "flying limousines," such as the Aeromarine, provision is made for flower vases, smelling-salts and vanity cases.

PEACE now assures us of the fullest development of the artistic aspects of the aeroplane. As Glenn H. Curtiss recently pointed out, everything from pianos to washing-machines have been sent by aerial express. The art of cartography or map-making—an art neglected and unrecognized these last few generations — has received a new impulse. Valuable and accurate maps that were once impossible, have now been made by aeroplane. Mr. Curtiss looks forward to the development in the near future of passenger, express and sporting planes. The northeastern section of the United States, for instance, is a nest of lakes, rivers and bays, ideal for the introduction of the flying boats in many forms. Aircraft designers are already at work upon this interesting problem. For land use three types promise to become dominant in the near future. As the United States develops its aerial mail service—a regular schedule has, of course, already been established between Washington and New York — mail planes will become an ordianry feature of our skies.



The wood work on an airplane is the finest done to-day as the details of this Curtiss flying boat show. And can the history of art produce any more beautiful design where art and science are combined?

The aerial taxi may, however, become even more common to our upturned eyes than the mail plane. A three or four-passenger runabout built to carry business and professional men to distant appointments, and enable cattle and timber and oil kings to fly all over their extensive holdings, may also solve the problem of commutation for many who no longer wish to live in or even very near our busy cities. At least so thinks Glenn H. Curtiss.

Another type of plane we may see in no very dim or distant future may be one adapted to the distribution of goods and of advertising matter. Let us hope —from the standpoint of art and decoration—that this latter type will not be too soon upon us. Billboards are bad enough—but think of our landscapes littered with dodgers dropped from the enterprizing plane of some promising young patent medicine maker — in these coming days of neo-prohibition!

ONE immediate problem for city planners, landscape gardeners and

the architects of great American country estates to consider right away is that of the landing field. Landing fields are the rails and stations of our aerial service. Every municipality of any decent size and up-to-date spirit should have one of these. Such fields are not expensive to establish or maintain. The United States Government's recommendation calls for a "600-yard runway in every direction with no obstacles." L-shaped fields can be used with each arm of the L at least 300 yards wide and 600 yards in length.

Such fields should be leveled carefully, and be given a surface that permits of easily landing in any and all sorts of weather. A field hangar would contain of course the necessary supplies of oil, gas, and such necessities and equipment. A wireless apparatus should be installed. Arrows, electrically lighted at night, should be installed to indicate wind directions. The name of the field, readable from a 10,000 altitude, should be another feature. Fields of this sort, the aerial authorities inform us, if established every twenty-five miles, would do away forever with those accidents due to forced landings.

In the establishment of such landing fields and the development of aerial transportation, the interest and support of the American public is the first essential. Already Italy has created an official commission. A vast network of aerial routes has been laid out, starting from the Maritime Alps and from the Julian Alps, descending the Mediterranean coast and the Adriatic to Otranto. One route connects all the cities of the frontier. Other routes cross the Apennines and join the coast airways. The commission is creating a code of the air. Along the aerial lines already mapped out there are no less than 80 hangars and as many intermediate landing fields.

It is also planned to connect the cities of the continent with the adjacent islands. The Rome-Naples air-route is already being used. Not long ago an enormous biplane carried ten passengers between Milan and Rome in four hours and forty-five minutes, landing comfortably at Centocelle.

The practical operation of the proposed postal service between Naples, Palermo, Tunis and Tripoli will be facilitated enormously by the establishment of the proper landing fields.

Manufacturers' Aircraft Ass'n

It's a flying suit! Electrically heated or cooled as the wearer pleases.

FLYING as a sport demands its own particular clothing. The Government commission endores a leather aviation suit which is made throughout of the finest quality of leather. The coat has a detachable fleece lining, is belted. It has large bellows pockets lined with duck. The trousers—ladies can wear 'em—are full, with plenty of knee room, and are thong-tied at the bottom. Already the sporting-goods establishments are selling these as well as "hydro" suits for hydroplaning. The latter is in one piece of rubber sheeting with all seams steam vulcanized. Worn with this is a leather helmet and a knit hood. This helmet is designed to fit the head very snugly, and is held securely in place by a chin strap. It has "ear-ports," which may be closed tightly by snapping shut the coverings. Shoes, boots and gloves suitable for use in the air have also been placed on the market for the new "sport of kings."

EVEN so uncompromising an idealist and artist as Gordon Craig—arch-enemy of modernity and a machine-made civilization—has paid his ardent tribute to the inspiring beauty of the aeroplane. He has seen planes in Italy conquer the attention of an entire community, and lift the crowd out of its mire and poverty. Perhaps this is because, as the Aircraft Yearbook so eloquently tells us, the airplane itself is the material embodiment of freedom. "Its streamline body and poised wings so suggest freedom that the most prosaic bystander is thrilled by the sense of it. There is freedom in the lift of the plane from the ground. There is indescribable and hitherto unknown freedom in flight, for the

Manufacturers' Aircraft Ass'n

The "Honeymoon" plane not only has a water-proofed cover, with mica windows through which lovers may enjoy the view, when not otherwise absorbed, but is equipped with mirror, clock, closet, covering-racks, speedometers, and everything down to smelling-salts!

Manufacturers' Aircraft Ass'n

In the year of Our Lord 1903 the Wright brothers thrilled the world by flying in a heavier than air machine. To-day, sixteen years later, we speak casually of "Sedan" models! Truly it's a wonderful age that presages an even more marvelous future.

airplane subjects the air to its will and is freer than the air itself."

The essay on the future of aviation in the Aircraft Yearbook, by the way, is just as exciting as Kipling's "With the Night Mail" was a few years ago. The writer pictures us traveling to Chicago in eight or nine hours. If you are in a great hurry to get to Chicago, you may sit in a comfortable limousine-bodied car and travel at high speed without the slightest sense of jolt or vibration. You will flash through sunlight and whirl through storm with never-failing power. You will be no part of the earth which you may lorgnette with the most detached and critical sense of superiority. Imagine the joy of arriving in Chicago without being shunted and shuffled around, without being annoyed by the noise and dirt and smoke. You will glide down from the sky into a meadow, long enough to wonder at the familiarity of the earth—then you may take to the air again. This beautiful picture, we are assured, is certain to be realized. Fictioneers and scenario-hounds should read this Yearbook. It is full of good plots. We see airplanes supplanting caravans across the desert wastes, replacing the sledge drawn by dogs across the frozen wastes of Siberia or Alaska, and the pack-mule that picks it weary way on stubborn mountain trails. It pictures the plane patrolling the forests, spying out stolen herds of cattle on mysterious Mexican landscapes, locating bandits and stolen property, reporting fires, spying out the secrets of the unexplored surfaces of our little earth, making movies of unfamiliar spots.

A plane racing an engine. The picture was snapped from another that seems to be leading "the heat."

The "honeymoon" special has already been constructed, and it is warranted to give service long after the honeymoon. The writer of the Yearbook also pictures for us the tired business man cured of his fatigue because he will reach his office without hurrying for a train, without standing up and hanging to a strap in a street car, without suffering the annoyance of a trip in the subway. He describes the afternoon aerial traffic with no slight poetical effect: "When the day is done, countless small planes will wing their way in every direction, each one seeking its own little home landing field, where it can fold its wings and creep into the hangar."

"People are convinced that man can fly; they have seen him do it," we read on. "They are not convinced generally that they themselves can fly or that their mail, their clothes and their food can fly. They take pride in the record aviation has made in the war; they thrill at the sight of a plane in a peaceful sky; but there are many who have difficulty in visualizing the commercial as well as the romantic and military possibilities of aircraft. It is a pleasant thing to watch the powerful flight of a distant plane. It is far more important that we should understand that the great white creature is a scout ship, sailing before the argosy which is making its way from the lands of romance to the world of our experience.

"The air is still throbbing with the glorious achievements of war craft. Nevertheless, the science of aviation is at the period of its greatest peril. It is at this time that men, who see far ahead and who have the courage to work and fight for what they see, are necessary for the future of aerial navigation and for the future commercial advance of the United States. Men of vision and men of power are needed."

One of the most interesting problems for future solution is that of the "landing field" in the heart of great American cities. If our aviators are forced to land only in the outskirts of New York, Chicago, or Philadelphia, a great deal of time may be lost. But the feat of Jules Vedrines in landing on the roof of a Paris store, in a space of 30 x 12 yards, has awakened us to the possibility of aerial stations in the heart of our cities. What is now needed is an architect with imagination, as our metropolitan architecture will be influenced by aviation.

When the great vision becomes a reality, and these aerial mail and passenger and express routes connect New York in a 40-hour schedule with Seattle and San Francisco, when the most inaccessible mining cabin and the most distant rancher's hut may be reached, East will be West. In this new union there will be a new strength.

IN HOC SIGNO VINCES

The Entrance of "Belford"

Beauty of architecture, adorned with Nature's loving touches, comfort added to comfort coupled with a sincere appreciation of life in general, makes of "Belford," situated near Minneapolis, one of the most interesting houses in the country. In its entirety or in detail it is well worth study by either art lovers or those who contemplate building. Its proportions are correct, the roof being especially pleasing, its decorations simple and well chosen and properly placed. Observe the windows, the cut in corners of the step, and particularly the beautiful iron work of the entrance stoop, which has sufficient overhang to shield the doorway in inclement weather.

The loggia of Belford gives into a lovely garden that yields as much pleasure as the house does comfort, of which the swimming pool is a splendid part.

DISTINCTIVE BUILDING DETAILS

This illustration, with its next-door neighbor, shows the pleasant effect of "grouping" windows instead of "scattering" them. For the whitened stucco wall, the best preparation is creosote white, which gives the picturesque effect of old whitewashed walls, without the flaky and impermanent disadvantage of whitewash.

A most attractive door-and-window arrangement achieved by architectural ingenuity rather than elaborate means or materials. The long hood over the windows serves to tie the whole group together in a manner both pleasing and effective.

A typical treatment of the characteristic "Philadelphia" suburban house. Again we see the long hood over the windows and entrance door, and solid paneled shutters on the lower windows add greatly to the charm of the whole treatment.

What makes a more picturesque bay-window than the leaded casement? From within or without the effect is entirely charming, and now that the metal industries are released from war-work, the leaded casement can again become a part of our dreams of the house we are going to build.

Rough slates, well-laid masonry, interesting paneled shutters, and well-designed rain-leaders combine to make this dormer a perfect bit of architectural detail.

The hand of the architect is apparent in this well-head, which lends a note of intimate interest to the garden front of a Pennsylvania country house. The architects of Philadelphia have distinguished themselves by their demonstrations of the delightful things that can be done with plain materials and unaffected design.

FOR HOUSES NEW OR OLD

Gardens large or small may be made infinitely more interesting and inviting by the construction of a pergola. In Italy no villa is too magnificent or no cottage too humble to have its pergola beneath which centers the outdoor life of the people of the house.

There is a wealth of suggestion in this covered walk, which is part of the enclosed garden of a delightful New England house by the sea. To the discerning eye it offers an exceptional study in the beauty of materials rightly used. Rough slate, boldly-hewn wood, and well-laid stone and brick work are combined by the medium of architecture. And in this example we see architecture as a fine art.

"I only count the pleasant hours"—if one had a sundial only for the pleasure of choosing one of the many charming sundial inscriptions, it would be decidedly worth while. But a sundial, rich in the romantic association of ancient, storied gardens, is an unequalled focal point for the whole design of a garden, whether it be large or small, formal or informal.

An interesting example of what may be accomplished by simple means. Many an old house would look new and happy if little were done beyond improving the doorway. Add to this a little plain lattice work, quaint shutters (as in this example) and you have a treatment which is permanently and immediately delightful.

Another entrance which has an admirably architectural quality through the skillful combination of columns, pergola rafters and small-paned glass doors. Could not something like this be done with your entrance door?

An interesting corner from a suburban Philadelphia house. There is a pleasant and informal use of materials, designed with apparently artless informality. Brick, stone, and whitened stucco are the materials. Do they not suggest many available possibilities?

Courtesy Plus Ultra

Crossing the Field

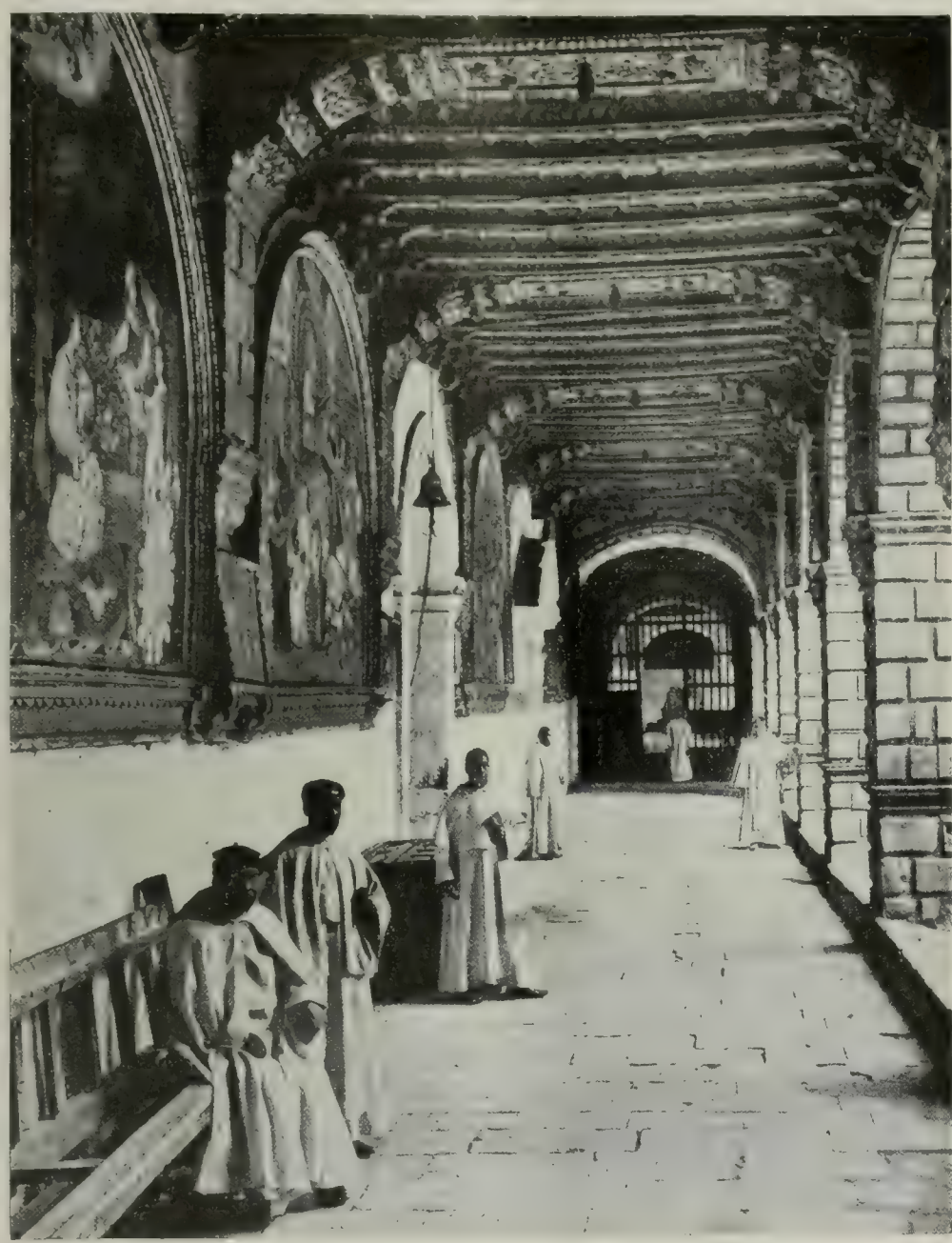
The bigness of this work of the Argentine painter, Fernando Fader, places him among artists of first rank.

South America
ITS LIFE AND ART

IN the mad whirl of our North American life, many of us who have not had the pleasure nor the broadening influence of travel in the Southern half of this continent have overlooked the fact that our Latin neighbors have not only been developing their countries and laying up dollars as have we, but that their Arts have also kept stride with ours. It gives real satisfaction to art lovers to find that in all the South American countries artists and artisans are moving forward with a surety of knowledge and a sincerity of purpose that is not only apparent in their present work, but promises a rich future to themselves and to the world. And it is evident too that they, the people in general, have learned what is still for us to recognize, that Art means more than paint on canvas or merely sculptured marble. That life and art are so intermingled that the business of living is an art in itself, and through its prosecution comes the best art and the best appreciation of it everywhere.

Who can doubt, in looking at this beautiful picture of the cloisters of the Merced Monastery in Cuzco, that these simple men appreciate its loveliness, or that they are not bettered by its beauties? And on the other hand, where on a public pier of the States can we find such good-looking chairs for fishermen as those shown in picture below? Simple as the subject is, there is in it food for considerable thought.

But to our South American Muttons! Artists there are devoting much time and loving thought to the revival of aboriginal arts—pottery making, wood carving and its illumination; to the reproduction of their Spanish Colonial furniture which is as quaint as our own early work, and much more pretentious in style. Here indeed is an untouched field for our art lovers to explore and our decorators to tap for future use. As yet only a favored few, and discerning ones at that, have brought home any of this splendid furniture. Our architects have much to draw upon in South America. Up to this time, like ourselves, the South American architects have turned to Europe for their instruction and inspiration. Now they are beginning to delve into their own rich past and evolve excellent ideas. But what is best of all, they are coming to us to study our methods of construction, as well as our Art, which portends good to all concerned.



© Underwood & Underwood

In ancient Cuzco the stately monastery of Merced has many gems of art. Observe the walls and ceiling of this gallery.

Painting and sculpture, always finding an appreciative public, have produced some extremely clever artists in South America. Fernando Fader, whose work is shown opposite, is one of the best. Chicharro is another, Peláez is a third, and Octavio Pinto is still another. Pinto seems inclined to be more touched by modernism than the others, yet it is a sane use of it he makes. Wisely he uses it, rather than is used by it. There is in the work of them all a bigness of conception, and conception is plentifully distributed, a boldness in technique that is surprising to us, because we are unacquainted with them.

Therefore let us know them soon and well. They have much to give us.

Courtesy Plus Ultra

Fishermen and fisherwomen angle in comfort on the piers of the Plata at Buenos Aires.

The Nokomis A Yacht With a Fine War Record To Her Credit

The Nokomis had just been finished when the United States went to war and the Government accepted Mr. Dodge's patriotic offer of its use. Throughout the war period the Nokomis acted as a convoy leader with such success that the Government finally bought her outright.

Over all she measures 243 feet with a water line of 203 feet, a beam hold depth of 19 feet 6 inches and has a mean draft of 12 feet 10 inches.

There is no need to comment on her beauty. It is patent. Her record attests her ability. The picture at the top of the page is of the lounge. The owner's bedroom is at the bottom. Over it is the buffet.

Built for Mr. Horace Dodge of Detroit. She is Now Navy-Owned

Photos Courtesy Mr. Henry Gielow

Constructed of mild steel on the cruiser type finished with nickel and mahogany throughout she is superb in line and beauty. The owner's and guests' accommodations are grouped aft. The dining room is on the main deck forward. The picture above bespeaks its completeness, but no description can do justice to the rare beauty of the wood panelling which is carried throughout the craft.

The view at the left shows the aft-lounge. Above it is seen one of the crews' cabins. Every inch of space has been utilized wisely by the builders, Gielow & Orr, and the latest appliances for comfort are found. Whatever the danger lurking in the deep, passengers on the Nokomis rest easy!

A NEW ART THEATRE "HOPS" OFF

The Theatre Guild and Its Impressive Production of "John Ferguson"

ANOTHER mossy time-honored fallacy has been gassed. We had almost come to the cynical belief that art could never succeed in the New York theatre. Now along comes the new Theatre Guild—an "art" theater to all its aims and ideals—and produces a great play that has proven to be a great artistic—and financial—success. The play is St. John G. Ervine's ironic tragedy of the North of Ireland—"John Ferguson." It was printed and published in this country some years ago but quite overlooked by the wily and astute commercial managers of Broadway. But not by the Theatre Guild, with its imposing aggregate of intelligence, taste and talents! We may assume that the brains and intelligence of the new organization selected this impressive play, while the artists mounted it and the talents acted in it. To suggest such a division of labor is perhaps unfair to the members of this organization; for the brains and intelligence seem to be generously distributed throughout the entire personnel of the Theatre Guild.

In "John Ferguson" the scene is intimate and the play throbs with poignant feelings. Three of the chief characters are pictured here: Helen Freeman as Hannah, Augustin Duncan as John Ferguson and Helen Westley as his wife.

At any rate, full credit ought to be given to the director, Rollo Peters, who not only provided the one setting—the kitchen of John Ferguson's mortgaged farm—but acted the part of David Ferguson; to Miss Helen Freeman for her magnificent acting as Hannah—her simulation of the assaulted hysterical girl will be recalled in any future discussion of great American acting; to Dudley Digges who presented such a magnificently realistic portrait of her cowardly suitor; to Augustin Duncan, Sidney Herbert and the rest of the splendid ensemble.

It is a proper place to commend here another splendid artist practically introduced to New York by the Theatre Guild. That is Francis Bruguière, the San Francisco photographer, who is a true artist in his profession. Years of forced gazing upon the abominable flashlights taken of the theatrical productions have created considerable impatience and irritation with the usual theatrical photograph. Mr. Bruguière's picture of the Theatre Guild productions must mark the inauguration of a new era in this field.

In place of those crudely lighted distortions of the commercial photographer, who seems to possess the peculiar power of destroying all values in color and atmosphere, Francis Bruguière presents a faithful reproduction of the spirit of the play. We are able, fortunately, to present one of his studies of "John Ferguson" on this page.

ENGLAND'S GARDEN OF ROSES

It has been announced that one of the English memorials to their heroic dead will take the form of a Rose Garden, a beautiful and tender thought that might well be followed by every community in this country. The following sonnet by I. May, entitled "In Memory," inspired by it, appeared in a recent issue of the London "Sunday Times." Exquisite are the lines—"The fragrance of each opening flow'r shall be Their names new given to the echoing wind."

MORE than the record cut in mould'ring stone
Shall be the witness of the living bloom,
Memorial of that great host unknown,
Whose passing has made beautiful the tomb.

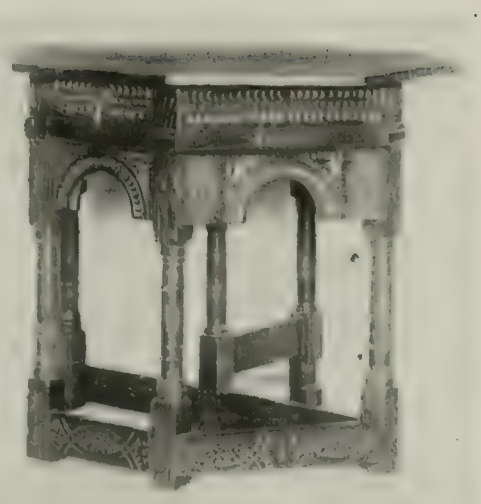
WHITE for their youth; the crimson and the gold
For blazoned glory of their offering;
For them that wait, the first-spring bud shall hold
Unchanging promise of their deathless spring.

SUMMER on summer shall the long years see
Within each rose some memory enshrined,
The fragrance of each opening flow'r shall be
Their names new given to the echoing wind.
True memory of their immortal hour,
The flow'r of England writ in England's flow'r.

A fine piece of early Jacobean design, with dual possibilities, console and gate-leg.

A Few Interesting Furniture Suggestions

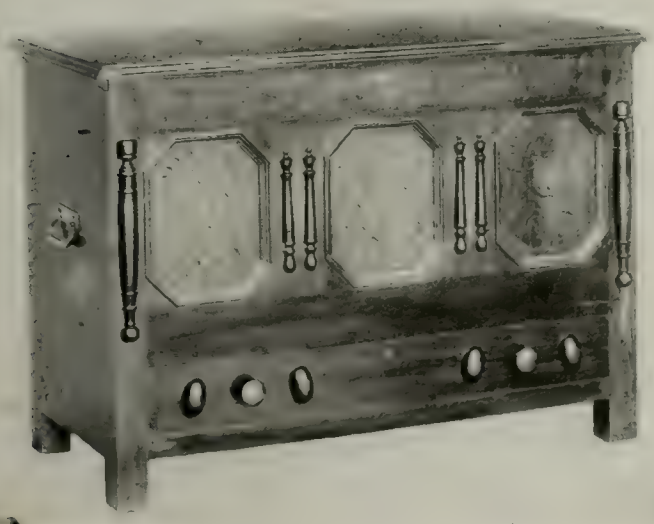
The pieces shown on this page are all of modern make, and Arts & Decoration, *through its Service Department, will be very glad to furnish readers with information or advice relative to these pieces, or to any furnishing problem involving the choice of furniture, fabrics, rugs and decorative accessories. Do not hesitate to write—the Service Department is conducted for the readers' benefit.*



The table shown at the left, with gate-leg opened, forming an octagonal table-top.

Increasingly popular for the studio, the living-room or library is the long, sturdy table of the "refectory" type, with benches on either side. With end-benches, this type of table is often used for the informal dining-room.

A small chair-side table of modified Italian design, in beautifully finished walnut.



Chests, the earliest of all furniture forms, are now enjoying a new popularity, because they combine many practical purposes with their excellent decorative values.

Such dignified and admirably decorative character is seldom seen in an all-wood cabinet. This is a piece of unusually distinguished appearance.

BETTER FURNISHINGS FOR BETTER HOMES

Dr. Haney Addresses National Convention of Decorative Arts and Industries, New York City

"AMERICAN taste and American goods to supply that taste are getting better, but there is opportunity for marked advance in both directions," said Dr. James P. Haney, president of the National Association of Decorative Arts and Industries, addressing four hundred merchants and manufacturers in opening the first annual convention of the association at the Hotel Astor. "The war," continued the speaker, "has given the American people a new and broader meaning of the word 'cooperation.' It is now to be seen whether the art industries of America sense this meaning and can apply it to the upbuilding of trade. To do this there must be a united effort at raising the standards of taste of the American homemaker and the standards of production of the American manufacturer."

No lesson which the war has given to trade is plainer than this lesson of cooperation. "Joint action," "team work," "united service," have all acquired a new significance as they have been seen operating in a hundred fields of industry. If these industries can work together for success in war, why not together for success in peace. The lesson has been on a huge scale. Its results are known by all. The cooperative spirit has been quickened over the entire country. Are there not merchants and manufacturers far-sighted enough to take advantage of this universal interest, and to utilize it in a great movement for the betterment of society of trade?

The National Association of Decorative Arts and Industries has been created to meet the post-war situation. It is founded on the belief that joint action may be brought about on a larger scale than has ever been attempted in the industrial arts. It seeks, definitely, the two ends named: to raise standards of taste in home furnishing and to raise standards of production on the part of our art industries.

In raising standards of taste it holds that a large number of forces hitherto scattered and independent may be brought together and made to work toward a definite end. Manufacturers and merchants are to ally themselves with women's clubs, betterment societies, libraries, museums and schools, in order that pride in better furnishing may be fostered and stimulated.

The Home Maker Judged by Her Home

No appeal reaches a wider audience than one which invokes a keener interest in the home. Twenty millions of American homes serve to house our hundred million inhabitants. Each of these homes is a potential center in which the movement for better furnishings may be carried forward. More than a hundred trades cater to these homes, and more than a hundred trades should therefore lend their aid to carry forward the society's service.

Our standards of taste in woman's dress have reached high levels. The American woman is held to be the best-dressed in the world. She realizes that her taste is judged by her dress. No long step is required to show her that the home-maker is as truly judged by the taste displayed in her home. While not long, this will be an impressive step forward. Once the great mass of American women decide that their homes shall declare their good taste, there will come a forward movement in the art trades such as these trades have never known.

Raising Standards of Production

The second purpose of the National Association is stated as a desire to raise the standards of production on the part of industrial art manufacturers. This does not mean that certain manufacturers have not already attained high standards. It does mean, however, that throughout the country the education of makers of home furnishings must be increasingly directed toward refinement of their designs and advancement of their technical processes.

In some directions we have already gone far. Indeed, within the last year textiles have been woven in our own country which compare favorably with some of the best products of European looms. Similarly, we have long made furniture which, both in quantity production and in individual pieces, contrasts favorably with that produced by foreign makers. There is no question, however, that in many ways we lack in the arts of design. Numbers of our designers have been trained in foreign fields, and we have never developed industrial art schools properly equipped to turn out designers for our own industries. Too much of our work is copied and our designers have not learned how to develop fresh forms through study of original material in our museums, and in the great book of motifs which Nature spreads before us.

It stands as an axiom of this society that any one activity that helps develop interest in better home-furnishings helps all other agents working toward the same end. Thus those who make fine furniture and arouse an interest on the part of many to possess it, aid in their way those who make fine hangings and fine carpets, and also aid those who furnish the china and silver which go into the finely furnished room.

One home-maker has her interest developed in one way and another in a different way, but the interest once created leads both to better and still better decorations in many different lines. Every one knows the effect upon the householder of introducing a single good piece of furniture into a room otherwise badly furnished. The pride in that which is good has acted in innumerable cases to cause the redecoration of a room, and even the refurnishing of an entire home, as standards of taste have been raised.

Style Madness

In many ways our manufacturers have still to raise their own standards of taste. Often in the past they have confused novelty with excellence and have attempted to capture markets by the creation of bizarre and unusual forms. This is style madness. It is an effort to achieve originality not by adherence to the principles which make for fine design, but by an attempt to stampede the public into purchasing furnishings which are bound to become a burden to the eye. The history of the art trades is filled with lamentable stories of store houses filled with "out of date" styles, of capital locked up or lost forever in material which had its brief day in the market and then ceased to find a purchaser.

Better standards of taste in the home can only proceed through merchants and manufacturers who have learned the fundamental lessons of what makes for better taste in the manufactured product. When this lesson is learned, there will be a demand for American designers.

ART IN EUROPE

(*Continued from page* 115)

an A, while a B, concealed behind a wall, looks cynically on. Surely this Futurist exhibition lived up to its intention of being amusing. To judge it from the esthetic point of view would be another matter, though there is no doubt of its social significance. The only reservation to be made is that the Futurists are not perhaps as new as they think they are. Novelty is certainly one of the prerequisites of the modern artist. But the novelty of one artist should not become the convention of another. As Paul D'Olan has pointed out, there was no lack of academism in the exhibition at the Cova galleries. These Futurists seemed more interested, as so many other artists of to-day, in the manner in which they said a thing than in what they have to say. They sacrifice the important to the accessory. The great creative geniuses have always got beyond questions of technique. However, one must admire the Futurists for the energy and firmness of their convictions.

Britain's Art Critics Carry On

IT was the consensus of critical as well as popular opinion that the Royal Academy show in London this year—with the possible exception of John Sargent's "Gassed"—was a dull show. As Charles Marriott pointed out in the *Outlook,* the Royal Academy seems to have a preference for literature to painting. "The best in the Academy is generally a very good picture in what may be called its moral tone; while the worst is only an ill-judged exercise in painting." Mr. Marriott makes an interesting distinction between "picture" and "painting": "The distinction that I make for my own convenience is to call some paintings and others pictures. Like any other distinction, it must not be pushed to extremity, and every now and then should be hard put to it to say whether a particular work was a picture or a painting; but it is at least as valid—though different in kind—as the now generally accepted distinction between the novel and the 'story' in fiction. Not that it applies, here, to what is called 'story' in pictures; for it is equally valid in landscape as in subject pictures, and the paintings by Mr. Greiffenhagen, Mr. Olsson, and Mr. Frampton have 'stories.'

"What it amounts to is that the works that I call pictures are done principally with reference to the subject, and the works that I call paintings are done principally with reference to paint. It sounds simple, but it means a lot. Some pictures, and not bad one, either, you can discuss only in terms of the subject. But an illustration may help to make it clearer. I should hesitate to say that Mr. Sargent's 'Gassed' was not a painting, but the moment you compare it with 'Pulvis et Umbra,' by Mr. Bayes, you see that, apart from the difference in subject, they are not really comparable. One is conceived in terms of the subject and the other in terms of paint. So far as is possible, Mr. Sargent has ignored the wall to which his picture is to be applied, while Mr. Bayes has made it his first consideration. Mr. Sargent's picture is related to architectural surroundings only by its frame, while in the work of Mr. Bayes architectural suroundings are implied in every touch. One is concerned only with the representation of nature, and the other tackles the problems of art.

"In going round the Academy—and most other exhibitions—it will be convenient to keep this distinction in mind. There are pictures and there are paintings, and you can't really judge one in terms of the other. Moreover, the Academy, though interested in pictures, has only an open mind about painting; so that the admission to its exhibition of works like 'Pulvis et Umbra' must be counted unto it for a virtue."

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Restoring the Louvain Library

SINCE the absolute destruction by the Germans of the Louvain library in 1914, steps for the reconstruction have gone steadily forward. It will be recalled that no time was lost in this great work. The actual work was started in the winter of 1914-15. A full report of the work, along with an account of the university and its famous library, is given in the bulletin of the John Rylands Library, Manchester, which will be of interest to all American art and book lovers. It is gratifying to know that America has offered the greatest aid in the rebuilding of the great Belgian library. Among others are great universities—the University of Aberdeen, for example, has

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DECORATIVE TEXTILES

(*Continued from page* 119)

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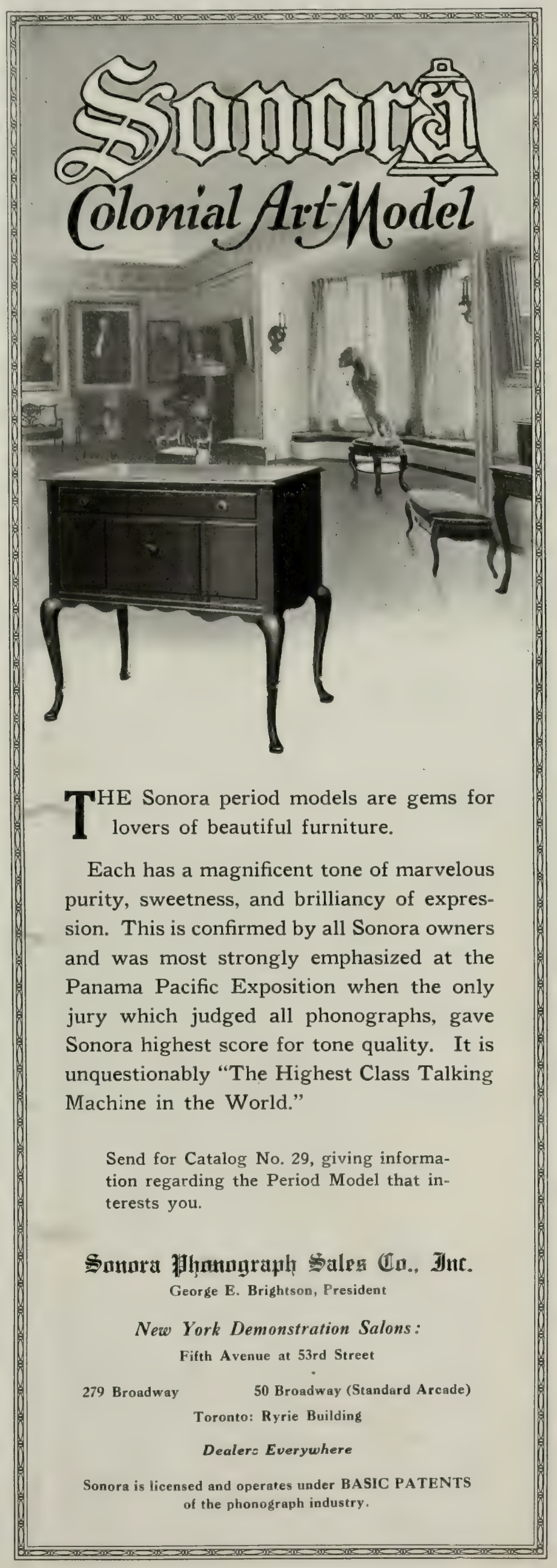

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WHAT HAS THE PHONOGRAPH DONE FOR YOU?

(*Continued from page* 120)

was—shall I say temperamental! Said he: "If this blanked thing goes off its nut again (the spring came uncoiled) I'm going to pitch it out into the mud." We thought he was joking, but at the next thump he started with it through the door, only to be caught by us at the top of the steps, and the whole eight of us went down in a grand struggle to save it, a struggle that was brought to an end by a German shell which made a crater of our dugout!

Hence for me the phonograph has been a life saver in every sense of the word. I am absolutely "sold" on its value to mankind! Why shouldn't I be? Have I not heard it under romantic southern skies used to serenade the soulful but voiceless one's beloved? Have I not danced and supped and dreamed under its magic? Have not you? But aside from these simple pleasures—there is a mission in the world for this fourth dimension of music. A mission that is being magnificently fulfilled. In these days of talk of Leagues of Nations it is good to remember that "Music is the universal language of mankind," and that "of all the arts, great music is the art to raise the soul above all earthly storms." It is questionable whether any other art has had so widespread an influence on a single generation, as has music through the phonograph; whether education and taste have had such an impetus by any other medium; if so great a diversity of expressions in art have ever been assembled by one method. Until the phonograph appeared how many Occidentals knew the existence of rhythm in Chinese music? How many Western musicians knew what the perfect fifth in East Indian melody was?

"Wilt thou love music? Hark! Apollo plays," and not only do twenty caged nightingales sing, but the earth's music sings and its voice speaks for us.

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Removing wall-paper, especially where there are a number of layers to be taken off, is one of the most troublesome jobs painters and decorators have to contend with. It means great loss of time and expenditure of labor, besides causing an enormous amount of dirt. This difficulty is now eliminated by using steam, and it penetrates paper up to five thicknesses almost instantly. Moreover this new device will generate sufficient steam within ten minutes to start removing the paper, and costs only three cents an hour to operate and enables one man to do the work of four.

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Medical men agree that the saliva is a carrier of disease germs. It stands to reason, therefore, that plush and similar fabrics are not the best materials available for seats in smoking cars and smoking rooms in public or private places. It absorbs and cannot be readily cleaned.

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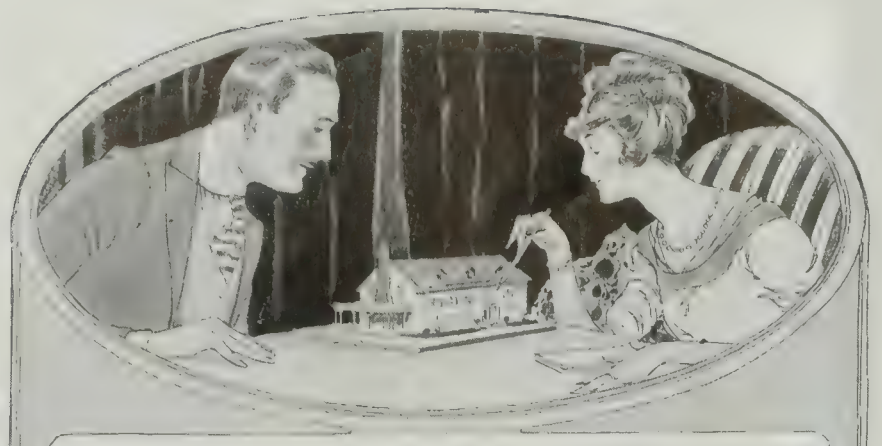

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POST-WAR ART NEWS FROM ENGLAND AND FRANCE

INTERESTING as well as amusing is the gossip from abroad as to how the French and English publics are receiving the changes made in the Louvre and the National Gallery. Early in the war both museums were stripped of their treasures. Indeed everything that could be handled was hid from Teuton destruction. On the signing of the armistice the work of reconstruction was begun, attended by a general housecleaning in both places that seemingly has aroused a variety of emotions.

The Louvre has been made as bright as paint, soap and water and muscle can make it. American lovers of its glories will be glad to know that at least da Vinci has a gallery to himself; that the crystals and ivories are assembled; that Mona Lisa can be got near. Yet what interests us most here is, that the French people are delighted at the change, while the English public is torn with difference of opinion over the rearrangements in their museum.

Not only are the walls criticized—these have all been redecorated—but the rehanging of the pictures in new locations has come in for a storm of discussion, both for and against. And, notwithstanding the fact that many of those against the new method admit it is wise, their claim of being unable to find their old friends finds considerable backing. All this gossip shows that the European public has the courage to stand for their rights, in art matters, as well as in politics, and may be worth our considerate thought.

The following extract from the Manchester *Guardian* shows how the younger Scotch artists are handling their own situation.

The Glasgow Society of Painters and Sculptors was formed only two months ago by a group of young artists who have accepted the hazard of publicity and opened yesterday an exhibition of their work in a city that has long been dominated artistically by the Glasgow School. This inauguration is a challenge—from youth that has been wartested to age that is settled and cautious in self-content. The members of the new Society are artists who, though they have exhibited in the Scottish Academy, have been denied space in the institution of their native city. A declaration of war is implicit in the foreword to their catalogue. "Masters of older artists," they declare bravely, "are not the masters of their younger comrades. No more in art than in literature . . . do the idols of past decades appeal to the imaginations of to-day." One approaches their work with interest.

The cleavage from older standards is at once apparent. There is no eccentricity here, but there is definitely the manifestation of a fresh and vigorous outlook. Figure-painting is the thing, with all its technical difficulty and psychological possibilities. There is James Millar in virile water-color, taking the last ounce of meaning out of his subject and its setting, and striking with beautiful and capable realism. A. A. McGlashan impresses with an ambitious "Susanna and the Elders," but pleases more with a decorative "Landscape and Figures." The best of Robert Sivell's work is not seen, though his "Portrait of John B. Campbell, Esq.," shows much of his sure sense of rightness. James Wood, with fantasies in tempera, C. Cameron Ramsay in three opulent portraits, W. Sinclair Gordon, modestly subtle in portrait and allegory, and Saul Yaffie, in a brilliant study of a playing child, mark the extent to which the younger men have thought in advance of many of their elders. In a room apart, James Cowie is remarkable in numerous sketches, T. Gentleman satirises strongly in "Reconstruction," and J. C. Lamont exhibits a comprehensive and painstaking vision. The sculpture disappoints, apart from a head by Benno Shotts, a study of a blind boy by A. C. Giuliani, and a torsa by Archibald Dawson.

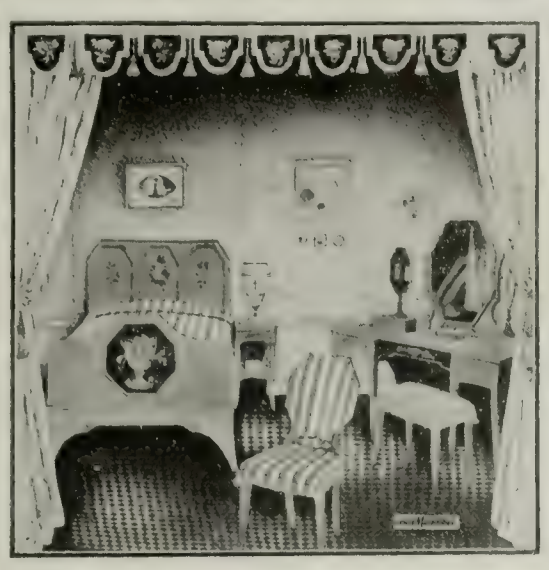
FRANK BRANGWYN

(Mr. E. T. Raymond, the distinguished British journalist and author of that lively volume of character sketches "Uncensored Celebrities," contributes this readable estimate of Frank Brangwyn, who has just been elected to the Royal Academy, to the London "Outlook.")

BEHIND a high and rather forbidding wall in a street off the Broadway at Hammersmith, where few prospects please and most of the architecture is vile, stands one of those long, low Georgian houses, a few years ago common in every older suburb, against which the flat speculator has waged a war of extermination.

This house serves as dwelling-place and atelier to Mr. Frank Brangwyn, who has just become a member of the Royal Academy. In one sense the house symbolizes its tenant. For Mr. Brangwyn owes his distinction as an artist to a singular and happy mingling of intense modernism in externals, with the faith and spirit of a long-past time. He is a man of the middle ages in trousers; and the more really one because he has no positive objection to the trousers. Indeed, there could be nothing more authentically twentieth century than the outer man of Mr. Brangwyn. He is not, indeed, a typically English figure. The full, florid, bearded face might well belong to some prosperous Brussels tradesman; it is the kind of face one often used to see on a Sunday afternoon in the Bois de la Cambre, placid and eupeptic, beaming alternately on a highly comfortable Bock and a highly comfortable wife. For Mr. Brangwyn, though of Welsh descent, was born at Bruges, and has more than a suggestion of the once fat land of Flanders. He is rather the Continental bourgeois than the English middle-class man, but with as little artistic affectation as either; if ever he were seen in a velveteen jacket it must have been very early in his career, and his taste in ties is as sober as a bank director's. Nobody, of course, could possibly mistake him for a bank director, or for any kind of business man; there is a faint note of the Bohemian with all his rectitude; and you feel that he takes no real joy in his trouser crease. But if there is no enthusiasm there is no revolt. Mr. Brangwyn accepts the conventions as he accepts every other external of the twentieth century; his only revenge is to go a little further back spiritually. It is the same with his work. He is content to take as his raw materials the Hammersmith street, or the chimneys of the nearest power-house, or the electric cranes on the riverside. He does not regret the existence of John Smith, the trade-unionist, or complain that he does not spell himself Jehan and belong to a medieval guild; but uses him, dirty collar, sloppy tweeds, trade-unionism, and all—and somehow gets a rare dignity out of him, while telling the essential truth. Such a man as Dante Gabriel Rossetti, both as poet and painter, remained a Victorian with a squint, despite his labored efforts at archaism, because he tried to keep one eye on the nineteenth century and one on the twelfth. Mr. Brangwyn has both eyes on the twentieth, but his soul is in the twelfth. He is one with the old masters, because he is so vitally of his own time.

The Academy has honored itself by honoring the least academic of living artists. But one wonders how Mr. Brangwyn feels in that galley; he is like some great wolfhound on view among a lot of sleek Italian greyhounds. His whole outlook on art is the very antithesis of the average R. A.'s. The Academy remains true to its origin. It was founded chiefly with the view of giving a status to those who supplied a British demand for pretty things, or who painted the portraits of the British aristocracy; and it has so little departed from that rather servile tradition that nine people out of ten think of an Academician as necessarily a



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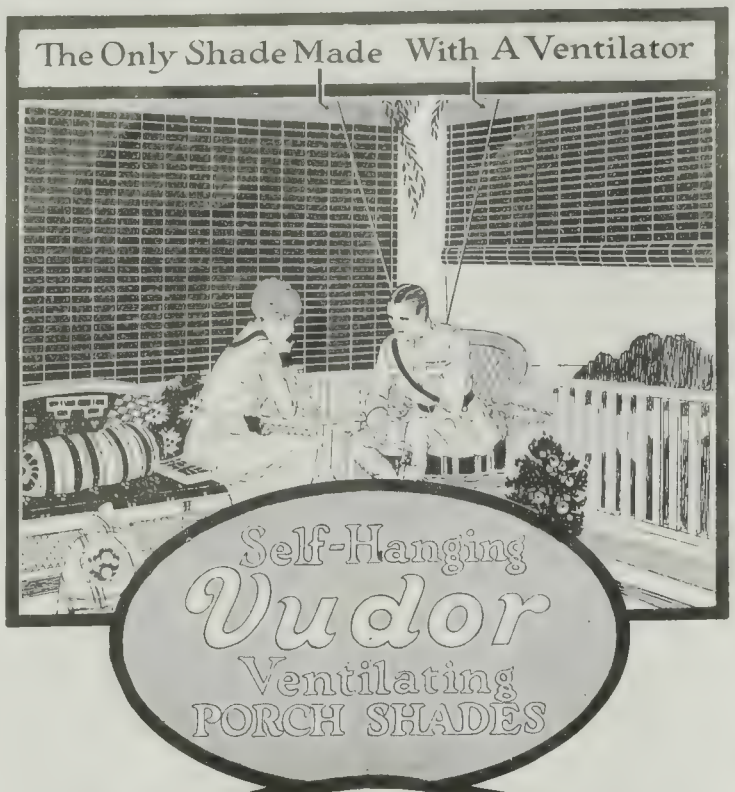

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successful painter of easel pictures, and were considerably astonished when an architect was recently chosen president. Perhaps not altogether unnaturally, architecture was not commonly conceived as an art. This attitude is the culmination of a movement now more than four hundred years old. Mr. Chesterton has acutely pointed out the essential difference between the objects of art before and after the Renaissance. Medieval art was popular; the blaze of color inside a cathedral and the riot of fantastic shape outside were the work of artists who had Tom, Dick, and Harry in view; they were not meant to please a small and specialized class, but to appeal to everybody. They were the common man's gift to common men. But with the Renaissance there came, by a variety of incidental causes, a change in feeling. The artist, like the soldier, became a true mercenary. Art became an aristocratic and exclusive concern. Its appeal narrowed; it forsook the streets for the mansions; it spent on a nobleman's goblet the paints that once went to the decoration of a market cross. In succeeding centuries we have fine landscapes, marvellous portraits, silver work and faience that are a delight to the connoisseur; but there is a definite good-bye to the greatest in things that cannot go into a remover's van.

MR. BRANGWYN is truly of the medievals, because to the center of his being he rebels against this limitation of art. He painted easel pictures to make money and amuse himself; he sometimes paints them still for amusement. He delights in etching, which more than amuses him. But his real heart is in the art that cannot be kept in a portfolio or used to give a false note to a dining-room. He is, above all, and in the widest sense, a decorator, and there must be moments in his life when he regrets that he was born six centuries too late to do the best that is in him. His imagination glows with visions of real English cities (not the ordinary aggregation of slum and suburb), ruled by men jealous for their beauty as well as for their wealth, filled with enthusiasm for the common life, in which art would take its place as no extraneous thing, but as an impulse governing every corporate activity. In such cities it would indeed be well that the chief citizens should delight in filling their houses with the best that the easel painter could produce; there is a legitimate domestic and intimate side to art; but the true work of a great genius would be, as in the distant past, for Everyman: work which could not serve as gambler counters for the speculator, or certificates of taste for the millionaire, but would remain for centuries a reminder to citizens of the glories of their past.

It is the enormous insensibility of his countrymen to art as a vital thing, touching life at all points, that makes Mr. Brangwyn's considerable world success not a little ironical to him. There is a constant and lucrative market for the pictures he does not want to paint, since the days are long past when a five-pound note was of consequence to the self-taught artist who had roughed it before the mast, and vagabondized it in many remote parts of the globe. But there is little demand in this country for the work he would like to do for it. With a half humorous sigh he will talk to you of proffered foreign commissions, and of the English orders that so seldom come. England only wants of Mr. Brangwyn what Mr. Brangwyn does not want to do for England. The English shopkeeper who controls our municipalities probably never heard his name; in any case, knows him only as a picture painter. He cannot complain of want of success. His name is respected by the print sellers, at Christie's, and everywhere where pictures are sold. It is no case of a neglected genius; only the sadder case of a misused one. For Frank Brangwyn, properly employed, might have filled the public buildings of England

with feasts of form and color which would have brought us pilgrims from everywhere for centuries to come. Instead, much of his best work can only be seen abroad, and the best of all remains undone.

ART IN INDUSTRY

AMERICAN decorators, artists, manufacturers, craftsmen and distributors will be interested in the recently announced plan of the British Ministry of Reconstruction to raise and maintain the standard of industrial arts and crafts in the British Isles, and to stimulate the demand for work of a high standard. Should not these United States, no less than Great Britain, take steps to establish an Institute of Industrial Art? The British Ministry of Reconstruction plans include:

1. A permanent exhibition in London of modern British works selected as reaching a high standard of design, craftsmanship and manufacture. No sales of works mechanically produced shall be effected through the agency of the Institute, but a charge for space may be made against such exhibits and an agency maintained exclusively for the sale on commission of original works and replicas wholly produced by individual craftsmen.

2. The organization of provincial and traveling exhibitions of a similar character, either directly or in co-operation with other organizations.

3. The development of machinery for bringing designers and art workers into closer touch with manufacturers, distributors and others.

4. The establishment of a Bureau of Information, whereby—

(*a*) The public may obtain particulars of the shops where they can obtain the works they desire.

(*b*) The distributor may be brought into touch with the manufacturer.

(*c*) The manufacturer may be introduced to new markets.

(*d*) Visitors and wholesale buyers from abroad may obtain trustworthy information on all questions of industrial art.

5. A Purchase Fund, which it is hoped the Treasury will provide to secure for the State works of outstanding merit exhibited at the Institute.

It is also proposed to establish under the Royal Society of Arts an Industrial Art Commission to promote—

(*a*) The initiation and encouragement of research, experimental and other work germane to the objects above indicated; and the award of grants for conducting such work and the provision of scholarships.

(*b*) Propaganda work, especially by means of the journals and other facilities afforded by the Royal Society of Arts and allied societies.

These are great schemes, but however devoted may be the promoters, and however hard they may work, the success of all their efforts will depend upon the people's belief in the necessity for them. When the people really believe that for prosperity and well-being art is indispensable in life, then it will be demanded in education, in our surroundings, in all we use, and the future of industry will be assured.

A Few Minutes' Talk To The READERS of ARTS & DECORATION

LET us say, to start with, that the whole idea of editing a magazine is to present to its readers articles and illustrations dealing with things in which they are interested.

If all the readers of a magazine were architects, or painters, or craftsmen, this would be a relatively easy matter. But our readers number these and a host of others—the greater part being those who appreciate all the varied manifestations of art, and who accept the truth that an appreciation of art, in all its forms, is a vital factor in the enrichment of their lives.

So we have to consider not only the varied tastes and interests of our readers, but also the varied forms in which art expresses itself.

In this broad and constantly interesting realm, we plan to gather for our readers' delectation the best available material for presentation in the forthcoming issues of ARTS & DECORATION.

There are the fine arts, including Architecture, Painting and Sculpture.

There are the Industrial Arts, including Textiles, Furniture, Metal-work and Ceramics. In addition to these, ARTS & DECORATION will bring out certain forms of Art which are not found in any other magazine.

Speaking of Service

WE want our readers to feel as though they were writing to a friend whenever they wish advice or information on building materials or equipment, on furniture, rugs, decorative textiles, antiques, or any of the innumerable "little things" which distinguish interesting interiors—such things as andirons, mirrors, candlesticks, and other decorative accessories. We want to render a real and ***personal*** service in these things, because our long familiarity with the field enables us to furnish this kind of information or advice.

And at all times, whether in matters of service, or the expression of opinions—whether of praise or criticism of the magazine, we are sincerely glad to hear from the readers of ARTS & DECORATION.

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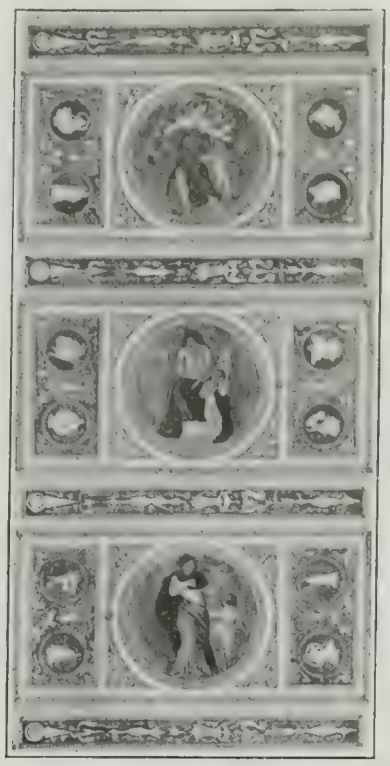

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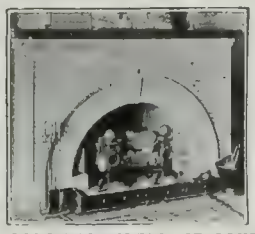

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THE METROPOLITAN MUSEUM OF ART

Opens an Exhibition of Ornament as Shown in Prints and Drawings

IN the Exhibition of Ornament in the print galleries of the Metropolitan Museum of Art there are to be seen a number of most interesting examples of the manner in which the craftsmen of past times utilized the pattern engravings made by the old masters of design. Few of these designs show any particular care upon the part of the designer in regard to such matters as perspective or true proportions, and an even smaller number of them are measured or working drawings; but the craftsmen, nevertheless, knew how to translate them into the terms of the particular thing they were making, much as the same tune may be interpreted by the voice or by many instruments. As an instance of this, may be taken the series of plates by such great artists as Ranson and Lalonde showing wreaths and bunches of flowers and ribbons combined in the most charming and beautiful designs—the engraving so delicate in line that to the casual glance they seem far better fitted for title-pages or book-plates or even the textile than for execution in any of the heavier materials in which the interior works. But over two of these fragile and dainty examples of the engraver's art there are hung in the Museum galleries great panels of heavy wood upon which the designs have been carried out as wall decorations, one in paint and the other in carved oak. The carved panel is particularly enlightening when compared with the engraving, because few woods are heavier or coarser in grain than oak, and it has been used to perfection as the medium in which the peculiarly light and graceful lines of the etching should be given permanence. Throughout the panel the design has been given more swing and its elements thrust a little wider apart than in the print, so that its heavier lines could get the same amount of free play. Just as the engraving is a masterpiece of refinement and minuteness, so is the carving one of the most beautiful among the many beautiful pieces of carved wood in the great Morgan Collection. It would be difficult to find a more perfect example of the marvellous manner in which the master craftsmen of old France utilized the wealth of design that the artists and draughtsmen produced for their benefit.

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While the general pins the medal on his coat,
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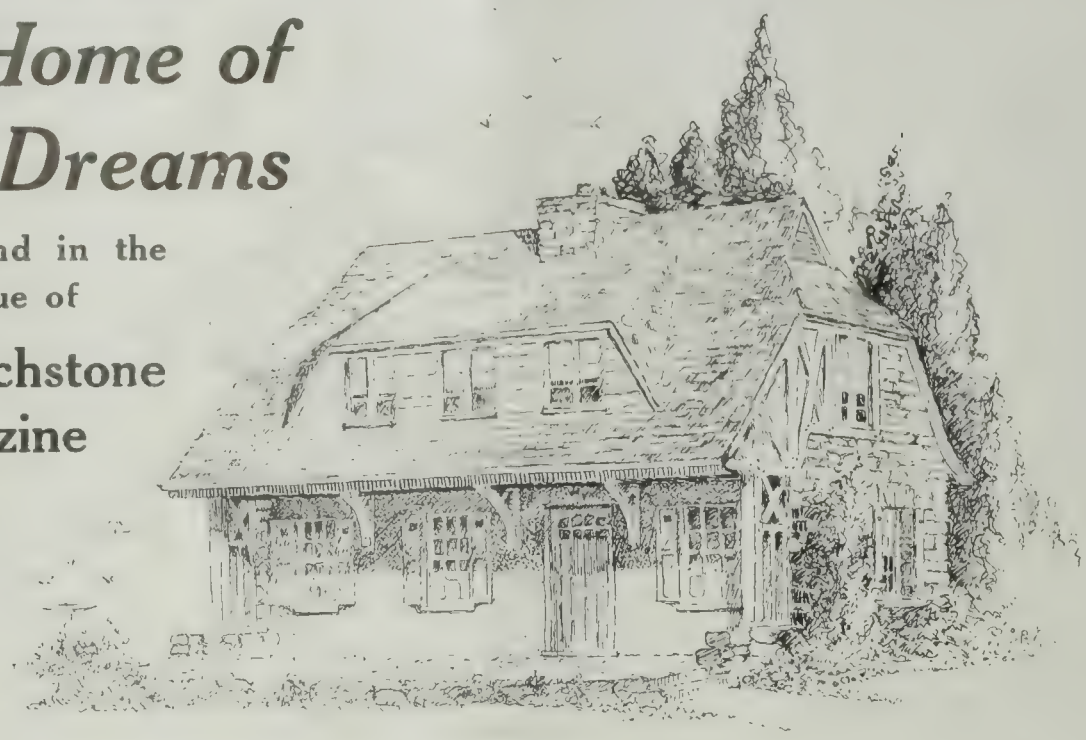

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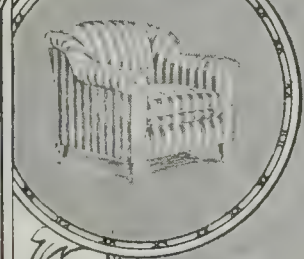

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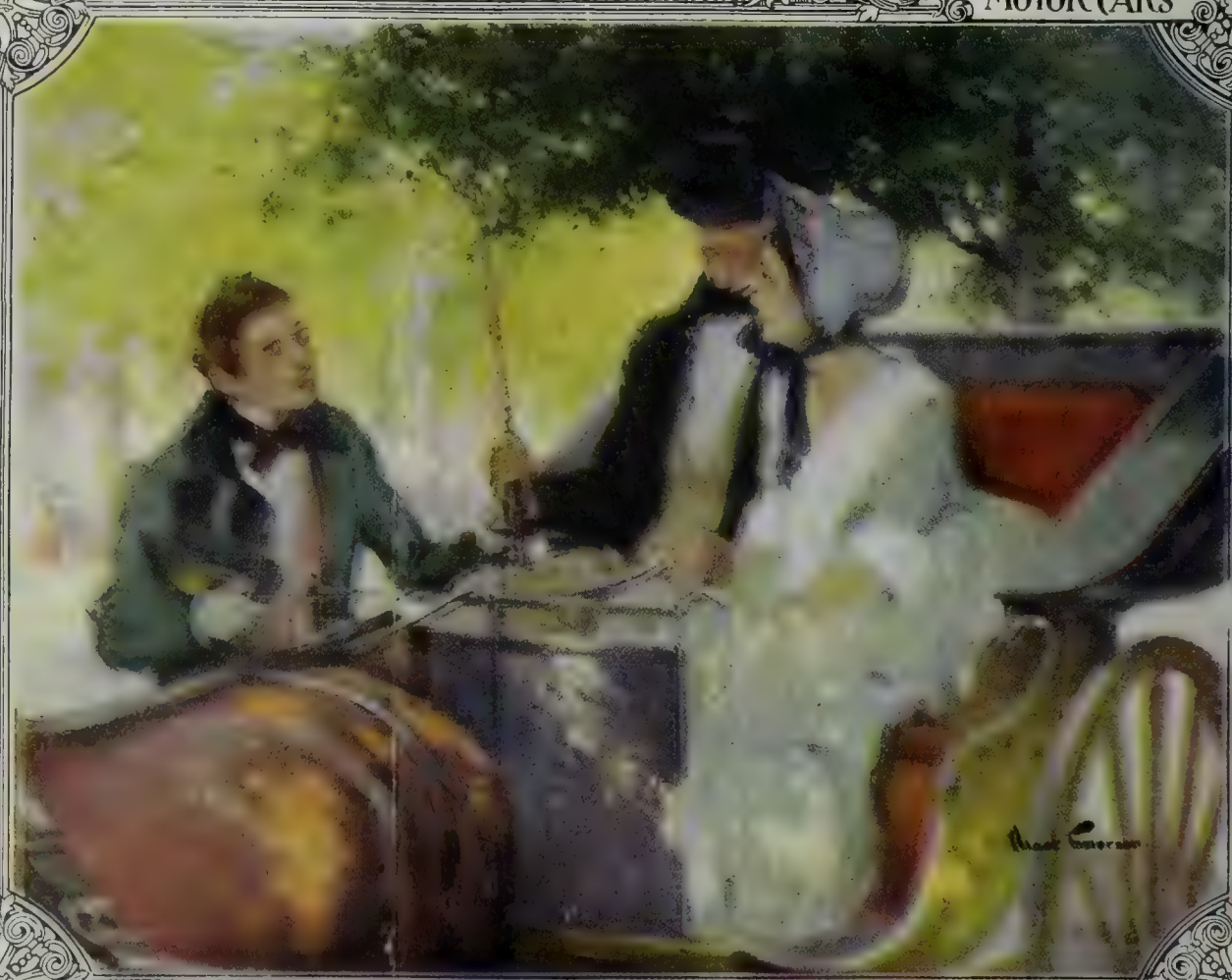

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ARTS & DECORATION

VOLUME XI AUGUST, 1919 NUMBER 4

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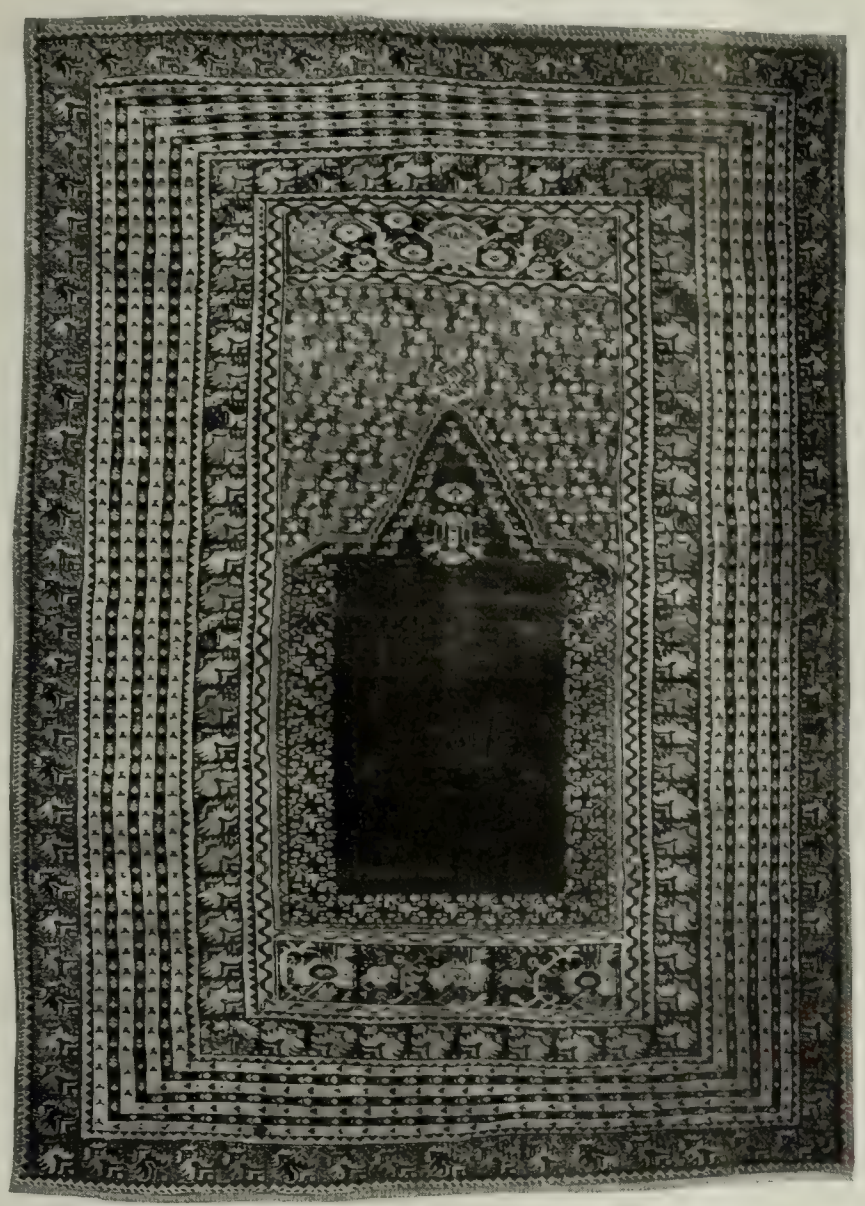

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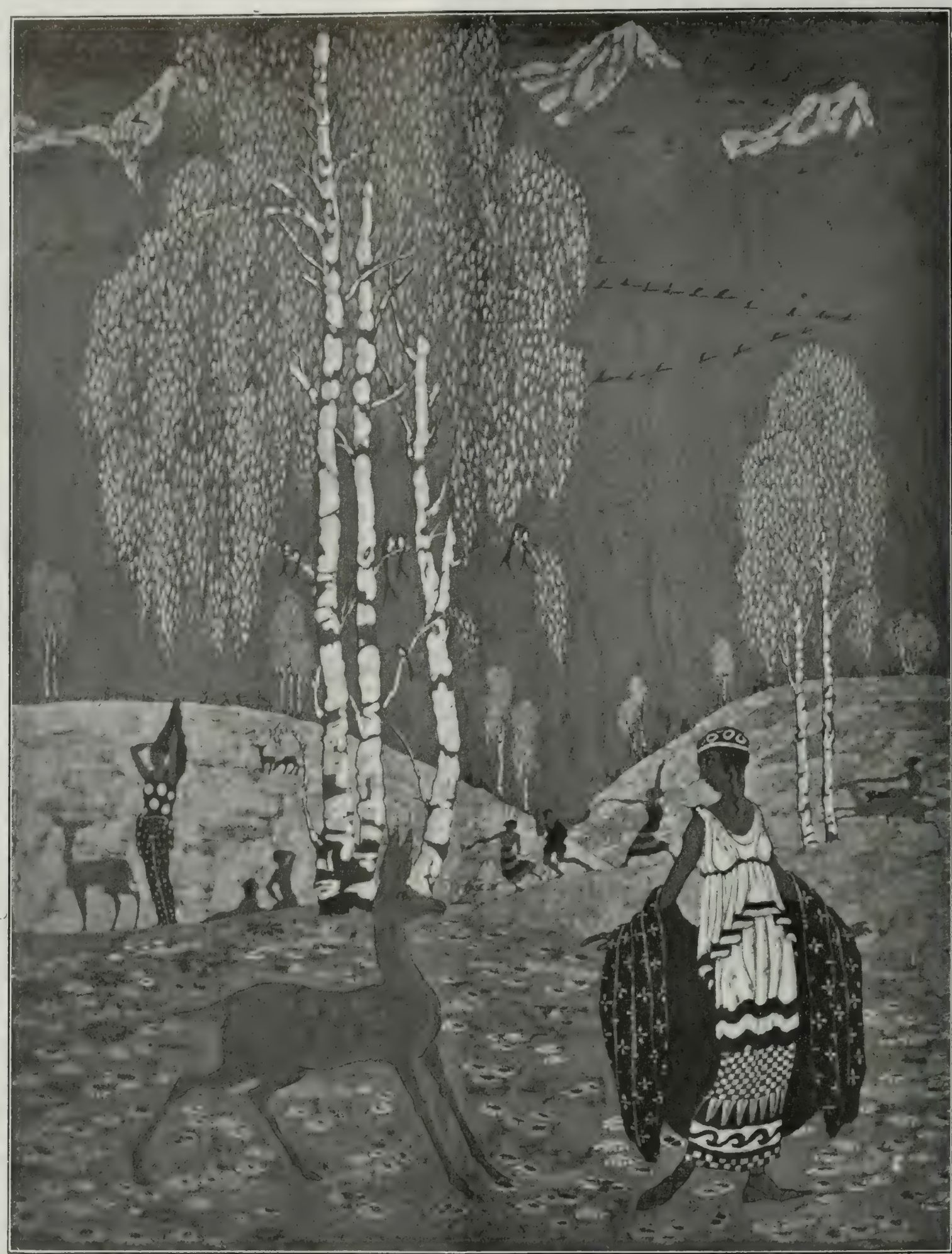

Courtesy *American Silk Journal.*

"SPRING"

A Batik Panel by Pieter Mijer and C. Bertram Hartman

ARTS & DECORATION

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Volume XI AUGUST, 1919 Number 4

A Greeting and an Invitation

THIS is the first of a series of direct talks in which the editors of ARTS & DECORATION wish to develop a closer touch with the magazine's readers. But we do not want to say, impersonally and academically, "Our Readers"—we want to talk directly to *you,* to you who are reading this page, this minute.

It is a pity that magazines in general do not come more closely into touch with their readers. We would like to be a unique magazine in this respect, as in many other respects. Points of contact between magazines and their readers are neither frequent nor intimate, which is a pity, for much benefit and many good things would certainly result if we could all sit about a round table and discuss the things in which we are severally and collectively most interested.

For instance, we would like to tell you of our plans for the next twelve issues of the magazine and we would most sincerely like to have you tell us the kind of things you would like to see in the magazine.

An art magazine is not an easy magazine to edit, because not only is art an elusive entity, appearing in many forms, but different people react differently to their frequent contacts with art in everyday life.

Art, as distinguished peculiarly, is a thing of spiritual rather than material essence. It has no specific shape or form or limits. It may be found in a landscape, in a chair, in a cathedral or a woman's dress. It has no period or nationality—yet every age and every race has earnestly sought to express this great, indefinable thing that is art.

If one appreciates art (using the term in its broadest as well as its most specially applied sense), his life is vastly enriched.

To keep constantly familiar with the most significant art of to-day, in this country and abroad, throughout the world, is to add a thousand new interests and new contacts to your life.

And to best compass the meaning and best appraise the art of to-day, one must understand and be reasonably familiar with the art of past ages and other lands. We believe that people would like a magazine which would interpret every form of art the world over, in word and picture.

Is this not a sufficient aim for any magazine? Is it not an aim in which everybody must be interested?

Another of the many tangible attributes of art is that it is not a possession of any one class—it is everywhere, and belongs to anyone who has eyes to see it. A collector may buy a Rembrandt for several hundred thousand dollars, but he cannot derive any more enjoyment from it, esthetically speaking, than an earnest art student who, seeing a Rembrandt in a museum, may go out richer than when he entered the gallery.

The more eyes that grow cultivated to see art in everyday life, the more manifest will art become in places where, to-day, it is corroded or thrust aside by unnecessary ugliness.

This was the vision of William Morris. Much as he accomplished in awakening esthetic conscience on both sides of the Atlantic, more remains still to be done.

Art is a living thing—a part of our lives, whether we realize it or not. True art cannot die, wherein lies the reason for the decline and final dissolution of certain "styles," and the perennial beauty and the perpetual life of certain others.

But art, whether its *form* be one of past or present countenance, must be related to the life of to-day. We know and appreciate fairly well how vitally, and in just what way law, medicine, science and social conventions (all growths of centuries) are related to our life of to-day. We are less sure about the present-day relation of religion and ethics—still less sure about the relation of art to our life of to-day.

Some of the most readily recognizable forms of art are architecture, painting, and sculpture. Even more closely related to everyday life are the Industrial Arts, including such things as textiles, furniture, ceramics, and metal work.

At the present writing the real meaning and importance of Industrial Art to the individual as well as to the country is too little realized. In many cases it is not realized at all. But this phase of art is so important that we must devote an entire talk to it, perhaps next month.

There are so many things we sincerely want to talk with you about that we feel it would be a good idea to print a short talk each month on some different aspect of art, some different contact of art with life. But we would like to do more than this. We would like to have you write us letters—so many letters of inquiry or exposition that we would need several pages to print them all and talk with you about them.

Furniture, antiques or reproductions—interior decoration—architecture and building materials—upon these topics alone we can imagine receiving a variety of most interesting letters.

And if you would write to us, if you would form a habit of writing *often,* we are sure that you would bring us ever nearer to a direct contact with you.

This magazine is as much yours as it is ours. We cannot promise to follow all the suggestions we may get—some of them might not be practical—but it could not fail to be tremendously beneficial to you as well as to us, if you will meet us half way in getting acquainted.

President-Elect Pessoa of Brazil and Señora Pessoa inspecting the Jade Fence.

A FENCE OF JADE

Its Architect Reveals the Origin of an Unusual Decorative Scheme

IN honor of the recent visit to Washington of Dr. Pessoa, the newly-elected president of Brazil, the first of the fifty-four panels of "Jade Fence" were installed in the garden of the Pan-American Union. There can now be little doubt that these panels, reconstructions of the ancient decorative art motifs of the Mayan civilization, will make the Pan-American garden, as intended by Mr. Albert Kelsey, the architect who enthusiastically conceived this unique idea, "unlike any other garden in the whole wide world!" From a groove under the marble parapet, concealed green lights will cast a soft eery radiance down through the blue tracy of these strangely exotic reptilian designs. The fifty-four panels, according to Mr. Kelsey, will carry out a serpentine design "full of forms suggesting strange memories and queer experiences, and it shall be pierced with an illuminated design to glow at night all as jade." This unconventional idea is now being carried out in azure terra cotta made to look like jade, but of intrinsic beauty even without this suggestion. It is of milky blue fused with green and lavender. Each of these panels is to be different, while the harmonized and conventionalized unit formed by the whole series is to reproduce a host of Maya *motifs*. It is to be, declares the Philadelphia architect, a veritable museum of aboriginal Latin-American art. Yet to suggest the eery, uncanny and exotic character of that strangely mysterious art, concealed illumination suggesting the character of jade seems quite necessary to Mr. Kelsey.

In the task of carrying out this difficult plan, Mr. Kelsey has been ably and enthusiastically aided by Joseph Bass, the sculptor; Paul P. Cret, his architectural associate in designing the Pan-American garden; J. H. Dulles Allen, the potter who is so skilfully carrying out the construction of the panels; and the Enfield Pottery and Tile Works, where the first panels have been made—in turquoise blue with antique finish. Later specimens have had the blue slightly fused with emerald and amethyst and high-lightened with just a suggestion of reddened gold. The result has been the production of unique specimens of ceramic art.

In the pair of terminal features to end this strange fence of jade, the motif is of the famous Serpent-skirted Goddess, known as "one of the most striking examples of barbaric imagination," to quote Spinden. Lights concealed beneath the headdress will be thrown down around the face and out through the Dunsanyan eyes. As in the intervening panels of the marble fence, this composition is to be executed in jade-colored hand-made terra cotta. Other motifs which are to appear in the panels include the well-known "Long-nosed God," found in Yucatan, and the Jaguar head found on the disk-shaped stones of San Salvador.

In his preliminary studies for this unusual and ambitious undertaking, Albert Kelsey was permitted, through the courtesy of Elihu Root and of Mr. John Barrett, director

general of the Pan-American Union, to see Yucatan and the centers of Mayan culture as few Americans have been able to. He has somewhat fantastically summed up his impressions in a recently published address, "Yucatecan Sounds and Scenes." How deeply Mr. Kelsey was impressed is indicated by his own words: "You must not forget that something more than centuries separates us from the ancient Mayas. . . . I tried to surrender myself to their point of view; tried to forget the imagined superiority of our own restless skyscrapers, congested cities and flimsy half-hearted churches; for these ancient Maya buildings each had four finished elevations, which alone impressed me mightily; while most of them stood upon special terraces, and all had a wonderful air of sublime calm—a severe calm and a fine presence. This is majesty." Mr. Kelsey ventures even further: "Neither London nor New York, even with their structures at their very best, could possibly evoke such awe-inspiring feelings as these mighty ruins.

"Their infinite repose recalled the architecture of ancient Egypt; but it is a much more savage and a much more modest architecture. In its embellishment, for example, the human form is nearly always subordinated to the superhuman serpent, while in Egypt, as far as I can recall, the human form is nearly always dominant—the man in the beast is always the directing force. Compare, for instance, the reptilian Turtle of Quirigua with the human Colossi of Memnon. There is repose and dignity in those great seated figures facing the river Nile, but in the jungle-ridden Turtle there is life!

"Moreover, throughout Central America, it seems to me, the modest Maya has left many strange forms more vibrant with life than any carvings I know of in Egypt. True, many are not very large, delicate or subtle, certainly not so fine as the sensitive incised pictographs and ideographs of Egypt, but to me they represent an energy, an eloquence, a coiling, biting, squeezing force combined with an inscrutable repose, a calm in which strength is not relaxed (so typical of the snake they worshipped) that I could think of nothing more sublime (of course, having drifted back in spirit to the Maya cycle, uninfluenced by winged and haloed human forms, where I was able to think in terms apart from the Christian era). Moreover, it has become my belief that without such a sense of detachment it is quite impossible to understand or appreciate an art that springs from an ardent belief far stronger and more consuming than that which rears our flimsy places of worship to-day. Therefore, as an impartial architect, I ask you to look through my archaic lenses—barbarous lenses, if you will—look at the well-balanced façades of Uxmal. From a purely modern, academic point of view they defy criticism; their unknown architects' sense of dignity and scale was marvelous! Note, for instance, how well the individual stones are bonded into the walls and yet how the vast reptilian design pierces and penetrates that very wall, twining and intertwining along its length in a manner that makes it quite impossible to say which is pure ornament and which the supporting structure itself. Surely there is no architecture in the world at once so highly conventionalized and so replete with meaning. (So bedeviled with strange deities, if you still cling to your own era, and its limited horizon!) No architecture in which a consistent theme has been adhered to and worked out in every detail with such imaginative skill and ardent belief; super-ardent is not too strong a term to coin for the occasion. They believed in the serpent, those barbarous founders of the Maya Empire. It was an all-divine concept to them and not a *'me und Gott'* working agreement presided over by men masquerading as angels and seraphs.

"From the great terraced pyramid at Chichen, Itza,

(*Continued on page* 197)

The Pan-American Union Building, grounds and annex from the north stairway

A panel of the Jade Fence showing some of Mr. Kelsey's interesting details.

The bell-shaped teapot is of the 1700-1725 period of American silver work. The pear-shaped teapot from the Baroque 1725-1765, while the straight-sided one is Neo-classic—1765-1800. These pots and the other pieces seen here are from the Clearwater collection in the Metropolitan Museum of Art.

EARLY AMERICAN SILVER

A study of its fine forms well enables us more to appreciate all art as well as to choose the best new patterns

By HAROLD DONALDSON EBERLEIN

Joint Author with Abbot McClure of "The Practical Book of Early American Arts & Crafts."

EARLY American silver is one important item of our crafts heritage to which most people have been singularly indifferent, except in so far as their own individual possessions were concerned, until a very recent date. Now, fortunately, there seems to be a more general disposition to take account of the handiwork put forth by the silversmiths of the Colonial and early post-Colonial periods.

The stimulus of this reawakened interest ought to be productive of good results in several directions. In the first place, it ought to lead to a deeper and more genuine appreciation of the old silver in private ownership as well as in the collection in museums. And there is a vast quantity of old American silver in private ownership scattered all over the country. Too often the possessors of really fine pieces of such work, without taking the pains to ascertain the facts, have credited to them an overseas origin. Too often, also, has such silver been carelessly kept, sent to be melted up and fashioned over into articles of newer mode, or subjected to unnecessarily hard usage. To illustrate the last accusation, the writer knows of one instance in which two elderly spinsters, who had inherited a large quantity of early silver, allowed some ancient and extremely valuable tablespoons to be used in the kitchen for stirring cake batter and like purposes until most of the bowls were quite worn away!

American spoons, 1670 period, from the Clearwater collection. Sugar tongs, 1730-1735.

A more intelligent appreciation of our early silver would remedy the aforementioned shortcomings on our part.

Another result that may reasonably be hoped for from the growing interest in our Colonial and post-Colonial silver is the need of satisfaction that follows a close acquaintance with its many engaging qualities along with the valuable education in design to be derived from a study of its successive styles.

The third result legitimately to be expected is most practical in its current bearing. Having acquired a sense of nice discrimination in the liberal school which a careful study of

Tea and dessert spoons with handles turned up, 1730-1765.

Teaspoons and tablespoons with handles turned down, 1730-1765.

our early silver provides, one is much more apt than otherwise to make a wise selection in modern silver with unerring taste. Furthermore—and this is of even greater importance—a thorough knowledge of our own early silver cannot fail to supply a strong inspiration and incentive to both reproduction and judicious adaptation.

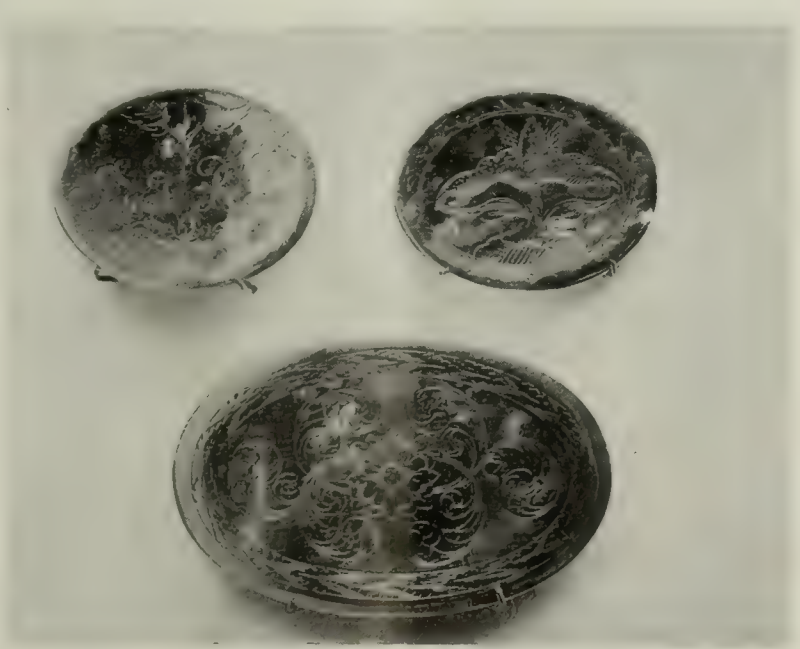
Before analyzing the dominant styles shown by early American silver and indicating its cardinal points of excellence, it will contribute to a solid understanding of the subject to give a brief *resumé* of the processes employed by the smiths who invested their work with so much charm. For the making of hollow ware the metal was rolled out or hammered out upon a forging anvil to a sheet of the required thickness. To fashion a cup or bowl, a circular piece of somewhat greater diameter than the vessel desired was cut from this sheet, which was then hammered over a *teaster,* and frequently annealed until it assumed approximately the requisite form. It was then finished and given its final shape over various *raising anvils, bellying anvils and beak irons.* The brilliant facets covering the surface resulted from beating with a highly polished hammer over the *planishing anvil.* Handles, finials, spouts and the like were often cast and soldered in place, the casting being first given its external finishing over a *pitch-block.* Spoons were generally cut or stamped out of a strip of metal and the bowls shaped over a spoon teaster.

Top row—Tankards from 1765 to 1800. Bottom row—Cream pitcher, 1785, sugar bowl, and basket, all showing Neo-classic influence of 1790 period.

Briefly epitomized, one may say that the process included rolling the metal into thin sheets and beating it into shape over anvils; mounting the articles, when thus shaped, upon pitch or cement cores and applying the decorative patterns with punches or else chasing the surface; casting in moulds and finishing by filing or chasing or, in the case of circular objects, on a lathe; at a later period, "spinning" hollow ware over a rapidly revolving mould; soldering or rivetting; the impressing of ornaments with a roller or striking them from dies and then applying them to the part to be decorated.

This method of manipulating the metal imparted to it a peculiarly mellow texture with a soft lustrous sheen, a texture that can never be secured when the metal has had all the life crushed out of it under heavy mechanical pressure in the initial stages of its working, a fault too often observable in modern silver. The color and texture of the old silver constitute a very considerable portion of its charm. Another feature of great merit about it consists in the restraint of design and surface ornamentation almost invariably to be found. There was not the great wealth in the American Colonies necessary to make possible a wide production of highly ornate plate such as might be seen in England at this same period. The silversmiths, therefore, were constrained through force of circumstances to depend on just proportion and grace of line rather than upon elaborate ornamentation to give their product its distinction and artistic value. Fortunately for us, the craftsmen of that day seem to have been commonly imbued with a classic sense of proportion and, along with the others who wrought in their several divers media, the silversmiths imparted to their designs a subtle and elegant simplicity that we cannot study too closely.

There was, of course, as it was only natural to expect there should be, a close correspondence in contour between contemporary articles in the Colonies and in the Mother Country, but where the smiths' work was almost altogether dependent upon *shape* for its amenity we may be sure that they cultivated a severe refinement with the utmost assiduity. Unfortunately, much early American silver is unmarked so that its approximate date can be guaged only by its style. Even this guide is not absolutely infallible, for not a few instances are known in which, for one special reason or another, comparatively late makers reproduced early styles. In the study of the marks and identification of makers one may find great store of fascination and instruction alike.



Patch boxes of early American silver work, 1694-1726.

The modern Baroque influence that made itself felt in English architecture and furniture design in the latter part of the seventeenth century and the

(*Continued on page* 198)

Architectural Betterment for the Small Church

In our early Colonial days there were some really charming churches, but the 19th century gave us little that was worth while architecturally. That we can have them by returning to English models is presented below.

WHILE the larger churches of this country cannot for the most part be honestly regarded as monuments of ecclesiastical architecture, our small churches are even more in need of better design. But the matter lies deeper than mere design. It lies to a great extent with the peculiar architectural view-point of the leaders of small parishes. This view-point sometimes takes the form of undertaking a form of pathetic imitation of a large church, built with inadequate funds; sometimes the form of a belief that meagre funds necessitate a distressingly meagre building.

Then, too, the small parish usually hesitates to go to an able architect with its problem, forgetting that the architect is not only a designer, but a man of vision, whose special training enables, among other things, to contrive a successful compromise between the ideal and the new thing which is dictated by a given expenditure.

And in this lies much of the secret of the charm and fitness of the English parish churches. In the design of most of these, too much has not been attempted, and very admirable results have attended the use of local materials which possess not only the virtue of appropriateness, but economy as well.

Baginton Church, Warwickshire, England

From one of the most interesting of "The Monograph Series" (Rogers and Manson Company, Boston) we quote at large the interesting expository text by Mr. C. Howard Walker:

The charm of the English parish churches is due essentially to the variety and multiplicity of their forms, to an eclectic use of materials, and a more or less happy association of variations of a style of architecture franky expressive of the different periods of the various portions of the buildings, but always possessing the common factors of pitched roofs, buttresses, arched and traceried openings, and towers with or without spires. Each and all of these factors are unnecessary from either a traditional or a utilitarian point of view in every other type of modern building, and therefore it must either dominate its surroundings, as do the great cathedrals, or be isolated in a considerable domain as are cemetery chapels, or be amongst small, low and comparatively isolated buildings such as occur in small towns and villages. The English parish church was, as its name implies, the center of religious activity in the parishes far enough removed from the great cathedrals and abbeys to require local places of worship, and their type is admirably adapted for similar locations to-day. But there are other elements which are peculiar to these churches. They are the direct product of the localities in which they occur, built of the material at hand, whether it be brick or rubble or flint or stone, put together by the local mason to the extent of his skill; which skill differed greatly in various places and at various times; and added to at will. Thus, in one building many materials and styles of work appear, frankly added or interpolated as occasion required, with a direct simplicity of treatment, without attempt at disguise, which lends a special charm to the result.

They are never formal, or mannered, but are spontaneous and courageous in expression. Cell is added to cell, openings are made in walls, buttresses are supplemented or removed to suit the immediate requirements. They have grown and developed as healthy organisms, not as affectations. There is scarcely one of them that does not show the activity and increase of religious functions from the time of the Normans until the devastating touch of Henry VIII. checked their growth. Norman, Transitional, Early English, Decorated, Perpendicular,—each and all of these styles have left their traces upon them, so intimately intermingled that the local verger to-day gives bewildering and not always enlightening information to the tourist, and the vicars and curates wrangle over the exact date of a capital or of a moulding as evidenced by the stone cutting or its position in the wall.

It is interesting to follow the testimony of the buildings themselves, regardless of the intricate fabric of history and tradition woven about them by the local chroniclers. The battle of Hastings was in 1066. Before this time whatever chapels were built by the Saxons are of crude description,—mere cells with pitched roofs, walls of rubble, flint and brick indiscriminately used,—but the square Saxon tower was existent, as was also the round tower of the Celt. With the coming of the monks to Durham, with the founding of Norman abbeys, the small churches in the outskirts of the

See began to multiply and in certain factors to imitate neighboring cathedrals.

The square apse, the tower at the crossing of the transept and nave and great length in comparison to width are characteristic of English cathedrals. The small churches also show imitative qualities. Saxon square towers were at times incorporated into the building, in fact made the nucleus of it, as occurs in some of the churches near Hitchin, Herts.

The Norman round arched style, imported into England by the monks, lasted approximately until 1140, from which time to 1200 the pointed arch is being substituted for the round arch, the openings appear more and more in groups, and the so-called Transitional style occurs. The century between 1200 and 1300 is usually classified as that of the Early English style, while the succeeding 14th century work is called the Decorated, and that from 1400 to 1550, the Perpendicular style. Naturally the styles fuse. It is difficult to determine at times whether work is Transitional or Early English, but the Decorated style is quite well defined by the character of the traceries in the windows, and the Perpendicular by the fact that the shape of its decorative subdivisions are long vertical rectangles. Obviously there are other indications, especially in plans and in mouldings and in carving.

Pulborough Church, Sussex, England

A survey of these views of English parish churches convinces one of their sincerity, of their flexibility of treatment, and their catholicity of spirit, all of which qualities are exactly those which are needed in the small churches of to-day.

In Kent and in Essex, where stone quarries are infrequent, the local stone is made into rubble in the walls, unostentatiously, not flaunting its poor quality by exaggeration, as is the case in the majority of American cobble-faced walls, but brought to a surface by the mortar in its joints so that there is apparent more mortar than stone. If there came a lack of stone, brick was substituted, or so intermixed with the stone that it made an interesting texture. If a nave had become too small, a transept or an aisle was added in the style of the time. If the church were too dark new light openings were made, or old ones enlarged. The whole building has an intimate affectionate quality,—it is human in its whims and fancies; it is versatile in its expression. But a structure of this kind must at first have been firm boned and well developed to be able to submit to such vicissitude without actual and visual ruin,—and firm boned, strong walled, simple these English churches are. In using them as an inspiration, it is their spirit which is of value, the suggestions of expression of their uses which are stimulating. The conditions under which they have been built are in many respects not unlike those of to-day. A demand for a house of worship in a small community which shall express the tradition of the religion, the capabilities of the local people to appreciate and to create not only a work of utility but a work of art, the will to perform with what is at hand and according to their means, and the desire to do all this in the best way it can be done. Here are points in common between the past and the present. In meeting them the English parishes erected a number of buildings which for individual character and charm have not been excelled and which can well be used as a standard for our endeavors."

Howell Church, Lincolnshire, England

Certainly Mr. Walker has made a strong case for the English parish church and he held a brief in which, considering the illustrations, the evidence is entirely in favor of his case. In printing three of the many charming illustrations from the "Monograph," it is our sincere hope that many American parishes may avail themselves of the ideals of these small churches.

The World of Art is indebted to France for many things, but its credit is increased by the recent additions of the many beautiful medals —issued by the French Government in commemoration of the heroes and victories of the Allied Armies as well as of her own during the Great War. The five shown here are among the best and are worth close study by designers as well as lovers of bronze medallions.

France Commemorates in Bronze Her Heroes and Her Victories

Both sides of the medals are pictured here, the faces above, the reverse sides below. From left to right they are called "To the Tanks"—by A. Morlon, "Verdun" by C. H. Pillet, "Act of Courage" by A. Morlon, "To the Armies" by J. P. Legastelois and last but by no means least is the one known in France as the "Somme Medal" by A. Mayuer. Marked "Honor to the Defenders of Arras" it bears the British Lion. Its reverse side, showing the ruins of Arras Cathedral, is particularly fine and carries the words "Shame to the Vandals." No feeling of hate is found in any of the medals.

"THE BARKENTINES"

JOHN VINCENT

Of the younger artists in the States working to-day, many hail from Canada, and among the cleverest of these, John Vincent ranks high, as will be seen by the reproduction from a drawing on stone pictured here. "The Barkentines," off Cape Ball, Newfoundland, from which romantic place Mr. Vincent hails, is the second of his drawings Arts & Decoration *has shown. The first, Interior of Burgos Cathedral, appearing as the frontispiece of the April issue.*

The Burgos sketch, said by critics to be one of the finest interior drawings, was presented by the artist to the Red Cross, to be sold for its charities. Like it "The Barkentines" shows not only great skill, tremendous feeling and sympathetic handling, but also a virility unexpected in such a subject.

Youthful in point of view as well as years, Mr. Vincent considers his art as a job in which his interest never flags, and when it does he turns to sport for recreation, or to music, since he plays the violin and cello with equal facility and understanding. Those whose interest in music outweighs their love of painting, will know what it means when he says that—such and such a day is a Bach day, while another is Mozart or Schumann, as the case may be! As an artist he uses all media to obtain his effects. None will gainsay his ability to draw on stone.

"The Producer" is the first of a series of three splendid batik designs done to order by Pieter Mijer and Arthur Crisp for H. R. Mallinson and Company to decorate its New York office. The others pictured here are called "The Distributor" and "The Ultimate Consumer."

BATIK IN AMERICA

NO one in this country is better equipped than Pieter Mijer to publish a book on the subject of Batiks.* Certainly no book is more needed at the present moment. There have been so many atrocities committed in the name of this ancient and exotic art, especially since it has been taken up by Mr. Marquis' Hermione and her little group of serious dabblers. Batik, as Pieter Mijer says at the outset, is "not a matter of smearing some wax on a piece of material with any old brush, dipping it haphazard into any kind of dye, leaving it to the gods to decide what color it is going to be, and finally trying to sell it as a high-priced piece of art." On the contrary, as with any other art or decorative craft, one needs to study the medium before using it. Design and knowledge of color are here, as elsewhere, the foundations of art, and a knowledge of these essentials is absolutely necessary before the decorative artist begins his manipulation of the *tjanting*.

Pieter Mijer's authority on this subject is based not merely upon his thorough technical familiarity with the native Batik craftsmen of Java, but upon the broader foundations of his skill as a craftsman and designer of furniture. It is true that without the eleven years he spent in Java, first as a child and then for five years as a young man, Pieter Mijer's skill as a craftsman would have been limited to those other fields in which he has proven his mastery. The point is that Batik in America should be directed by decorative artists, and that the dilletant should be discouraged.

Mr. Mijer at work.

Mr. Mijer left Java at the age of 23. He returned to his native Holland, where he acquired the foundations of furniture design. He came to America ten years ago and continued at first in his profession as a designer and creator of sound furniture. Then, in association with Mary Mijer, the decorative possibilities of the ancient Japanese art were adapted to American needs. It was Charles Frutchey, then with Wanamakers, who was first convinced of practical selling possibilities of this type of decoration, both for costumes and the decoration of interiors.

Since then the popularity has spread from coast to coast. On the one hand, some of our American artists have achieved notable results in this medium. On the other hand, it has been abused and rendered ridiculous by the puerile efforts of innumerable amateurs. Some of these

* Batiks and How to Make Them. By Pieter Mijer. New York: Dodd, Mead and Company.

abuses, let us hope, will be corrected by Mr. Mijer's book, with its simple, lucid and non-technical exposition of the various processes. Mr. Mijer states that the development of the art in America has been aided to no small extent by the interest which manufacturers, especially those in the silk industry, have taken in its development. This interest should not, he feels, lead to the commercialization of the process—meaning by commercialization the attempt to make the same design in quantities. This would mean a deterioration in quality. (*Continued on page* 200)

Le Poilu de la Lauch—Bouchor.

Les Amours—J. M. Avy.

FAVORITES of the PARIS SALON

Portrait de Mme. H. R. Chabas.

Pour Lui!—Alizard.

Portrait de Mme. L. G.—Baschèt.

How Japanese Artists Illustrate Their Ghost Stories

This is the ghost of a servant rising from a well into which she was thrown when murdered by her master because she broke a rare plate in his collection.

Malevolence is the name of this symbolic presentation of death. The snake crawls over the food offering to the dead and hisses at the comic inscription that has been substituted for the name of the deceased.

Over the grave of a woman beaten to death by her husband hangs this lantern bearing a Buddhist prayer. These illustrations are shown by courtesy of E. Calonna.

LIKE all countries, Japan has ghost-stories, but hers have a quality that those of other countries do not seem to possess, since they have influenced her people to the extent of making her artists produce illustrations of these blood curdling tales, that are of rare art value to the whole world.

Based on the human emotions of anger and fear these tales have endless ramifications that contain a vast amount of illustrative material and with their fine sense of dramatic point. Japanese artists have availed themselves of these opportunities and have produced some really wonderful drawing that western artists and art lovers will do well to study.

Masters of form, light and shadow, as are the Japanese artists, they are able to accomplish effects that are amazing. In all Hokusia's illustrations the ghostly point is in high relief, even if its in the light and in them all conventionalized and natural drawing are combined in a manner as delightful as it is typical of the Japanese themselves.

THE SALON OF CONVALESCENCE

OF the recent Paris Salon, Arsène Alexandre declared that it was a good exhibition of convalescence. The characterization is a happy one. For, as Alvan Sanborn writes to the Boston *Transcript,* the "Salon" betrayed in its exhibits (no less than in its moth-eaten carpets and divans and its provisional rickety staircases) traces of the terrible ordeal to which every phase of the life of France had been subjected during the five years of war. On the other hand it abounded in the exhiliration of returning life and with promise of that reinforced vigor that always follows upon the heels of convalescence.

The entire building of the Grand Palais, where the show was held, was not available, the part normally assigned to the National Society being still occupied by the military authorities. To follow Mr. Sanborn's account further: "Most of the members' rights and privileges, which were suspended in 1918, have been restored, the cafés, the luxuriously fitted rest-rooms, the concerts and the elegant toilets that helped to make the pre-war Salon a sort of society function and the illustrated catalogue have all reappeared. Furthermore, the number of exhibits, although only a little more than a third of what it used to be, is still more than triple what it was in 1918. In sum, for the Parisian public, which is not in the habit of drawing nice distinctions, the present exhibition is the Annual Salon, and it will be simpler to treat it as such in this account."

"When one enters the Grand Palais this year," says M. de Pawlowski, the well-known littérateur, "you have the impression that you are witnessing 'The Last Judgment.' All the good artists, sculptors as well as painters, are on the right and all the poor ones on the left. Has a supreme classification been effected in the world of art? Not yet. It is merely that the right half of the Grand Palais is alloted to the National Society of Fine Arts and the left half to the Society of French Artists."

This caustic observation is certainly intended as a pleasantry, declares Alvan Sanborn, for in reality, there are superior and inferior productions one each side; but like every telling pleasantry, it has a foundation in fact. It expresses in a fresh and striking way the truth—rendered doubly true this season by the inclusion therein of the juryless military section—that the National Society, whatever its limitations and defects, is the exponent of the larger and freer art.

"This year, as every year, the bulk of the works that appeal to artists are in the (*Continued on page* 199)

AMERICAN STAINED-GLASS WINDOWS

By H. P. ROOS

STAINED glass dates back to the early centuries. Specimens have been unearthed which, according to the inscriptions they bear, were executed in 24 B. C. At best, these examples were crude in design and coloring, and would be of little or no interest but for their antiquity.

The eleventh century witnessed the beginning of stained glass as an art, instead of a mechanical artisan's trade. The art reached its zenith in the thirteenth century. It was then that the glazier thought and worked in the very spirit of glass, and developed his design, bearing in mind the power of glass, its value, depth and brilliancy, as well as its limitations, developing superb colors as well as designs.

The fifteenth century marked the decadence of the art. The artist became too ambitious in his desire to produce pictures portraying his saint lore. He used large pieces of glass upon which to work out the detail. The result was weak and dull, the reason being that the painting was done with opaque enamel, so that the brilliancy and beauty of the glass was lessened. However, this practice has been in vogue up to the present day and is still employed on the Continent as well as in America.

Colored or stained glass, in the technical sense of the term, is obtained by mixing a variety, or selection, of metallic oxides with the ingredients or with the glass itself while the latter is in a state of fusion. The color pervades the whole mass and becomes incorporated therewith, the result, when cooled, receiving the name of "pot metal.' Seldom, however, is "pot metal" of the limpid clearness of ordinary window glass; still more sel-

The "St. George" window in St. Mark's Episcopal Church, Salt Lake City.

This splendid memorial window has great artistic merit in its conception as well as the added beauty of rich colors. Like the others on this page it was done by Tiffany Studios.

The "St. Michael" window in All Saints' Church, Richmond, Virginia.

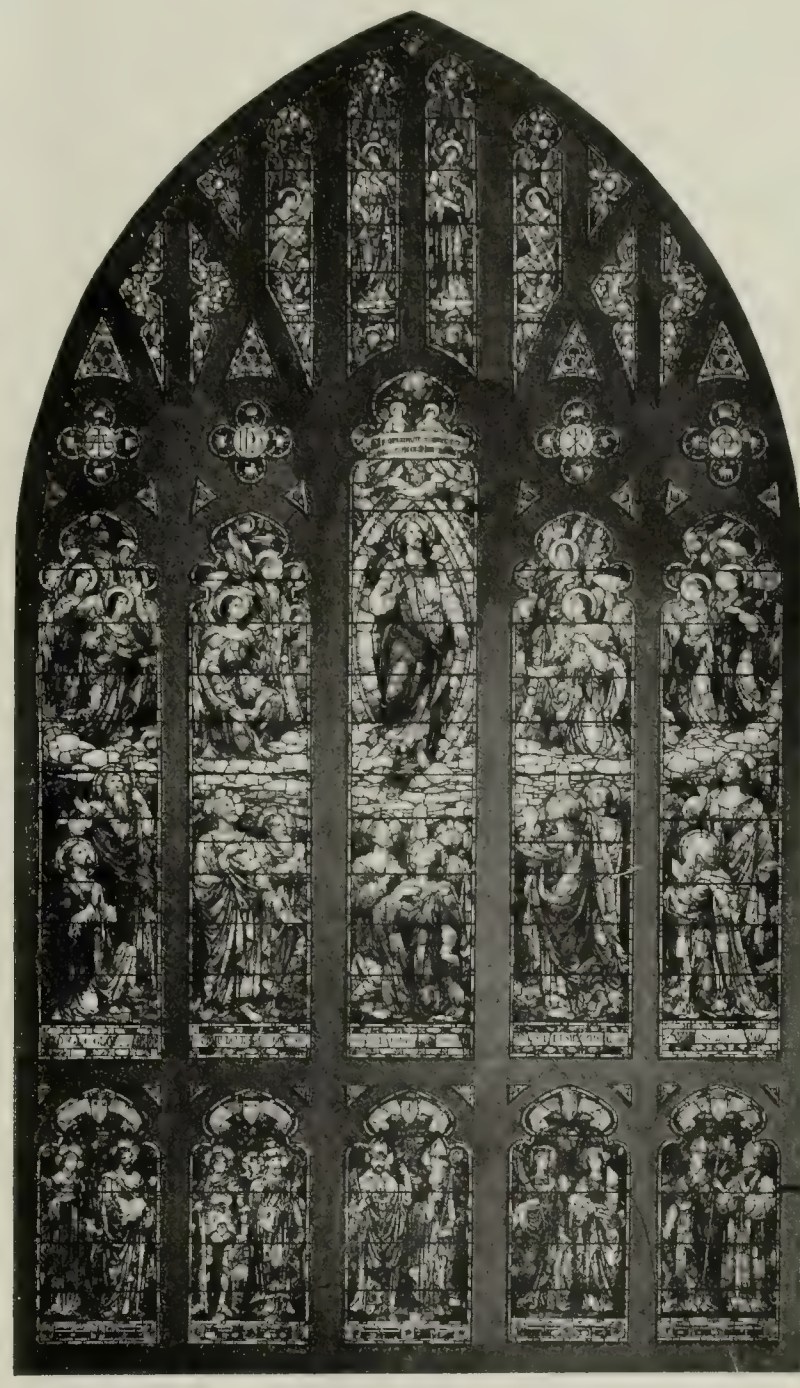
dom is it homogeneous as to its color. Rather is it of varying shades of the pervading color, full of air bubbles and other desirable irregularities which impart to the rays of light transmitted through it an endless variety of effect.

A visit to the workrooms of a famous maker of stained glass windows is full of wonder and interest, and the memory of a few hours so spent is like a dream of beauty. It is difficult to make clear to the uninitiated the present method of making a stained glass window, but the process is something like this:

An artist is employed to make an original design, or a copy of some famous painting; if original, it must be absolutely perfect in every particular; if a copy, it must be a fac-simile in every detail of scheme and color. From this design is drawn a full-sized cartoon, emphasizing the lines for leading; these lines are then traced upon a sheet of plain glass, and also upon a sheet of heavy pattern paper. The sheet of glass is covered with a thin transparent coat of wax, and the paper tracing, after being cut along the lines by a pair of patent scissors, which gouge away just enough from the edges to allow space for leading, is pasted to the waxed glass, each piece in its corresponding place.

Then comes the choosing of the colored glass to carry out the design as it lies before the artisan. And what careful and delicate work it is! Glass of every hue, and of every apparent texture, from that wrinkled in heavy folds for draperies to that twisted into the semblance of feathers; in fact, every known effect can now be produced. One by one the paper pieces are removed from the plate and replaced by glass pieces, the artist all the time critically examining the sketch, to get the exact color, and cutting the pieces to the exact size of the paper pattern. When this

The "Resurrection" is the name of this splendid window in the Shady Side Presbyterian Church, Pittsburgh. Both these windows were done by the Gorham Company.



Beautiful in color as in balance of design and drawing the "Ascension" glorifies St. Mark's Church, Minneapolis.

is finished, the whole design lies before him complete in form, with all its exquisite and glowing colors; and yet, not complete, for now comes the process of deepening some of the tones. This is done by placing layers of different colored glass, one upon another, until the proper shade has been obtained—in some parts of the picture as many as five layers being required. To get the flesh tints, the artist paints them upon so-called flesh glass, which is porous enough to allow the pigment to sink deep into it, after which these painted surfaces are fired, thus rendering them as durable as the rest of the window.

The design having now been wrought out, the window is leaded, a long and difficult process requiring from four to eight months, that the work may outlast the ravages of time. This process completed, the window is ready for setting.

We can have a national pride in all this, for, since the time when Walter Savage (*Continued on page* 202)

Decorative Wood-Carving in Colonial and Post-Colonial America

By ROGER CAYE

THE decorative wood-carving wrought as an architectural accessory in America during the Colonial period, and in the early years of the post-Colonial era, has an history from which we may derive not a little inspiration to meet the needs of the present day. The work of that age is replete with precedents that we may well make use of now that we have happily outgrown the prejudices and mental poverty that obtained throughout most of the nineteenth century.

While some of the work to which we shall refer is said to have been sent out from England, and probably was, a great deal more was unquestionably executed by craftsmen born and trained, or at least working, on this side of the Atlantic, and though the names of many of them be now forgotten, or not so well known as that of Samuel McIntire of Salem, their perfomances deserve our reverence and emulation, for what they did was, almost without exception, good in design and honest in execution, and showed a knowledge of and sympathy with the medium in which they sought expression.

Up to about 1735 or 1740 the amenities of interior woodwork consisted very largely of well devised mouldings and carefully proportioned panels. Before that time, of course, we do find such exquisite work as that which adorned the staircase at Rosewell in Virginia, or the vigorously wrought embellishments in the State House in Philadelphia, but such finished manifestations of the architectural wood-carver's prowess were rather exceptional than otherwise antecedent to the dates mentioned. One of these interesting exceptions was the cupboard, designed and made in Philadelphia in 1739, to contain the bequest of scientific instruments made to the Philadelphia Library by the Honorable John Penn. It is an admirable example of "architects' furniture," being purely architectural in contour, and is enriched with carving that does great credit to the craftsman who wrought it. Apart from such instances as those just mentioned, one need not, as a rule, expect to find much else than an occasional egg and dart moulding or a buxom rosette or acanthus leaf.

From about 1740, or shortly afterward, there was a greater amount and a wider variety of carved ornament employed. Rosettes, acanthus leaves, flowing conventional foliage, fretwork, cockle-shells, masques, urns, pineapples, swags and drops of laurel leaves or of drapery, fruit and flower wreaths, sun rays, and occasionally human or angelic figures, made their appearance in ever increasing abundance. The carving of this period was characterised by a bold, rotund and vigorous quality that carried a sense of very positive conviction. Admirable examples of this period of architectural wood-carving in some of its happiest manifestations are to be found in the ball room and on the staircase of the Lee house in Marblehead, Massachusetts, and in Mount Pleasant, Philadelphia. In this period, too, we now and again find creditable instances of heraldic wood-carving.

A marked contrast in manner of expression took place in the latter part of the century when the extreme refinement and delicacy of the Adam style were dominant in architectural conceptions and were reflected in every phase of decorative art. Not only were the renderings more attenuated, and usually in lower relief, than formerly, but the scale was smaller, the detail was more minute, and there came into vogue a set of *motifs* either wholly different from those previously employed or else materially changed in form. Among the *motifs* most freely used were urns and vases of several shapes, medallions, round and oval paterae, oval and spandrel fans with concave parabolic curves, swags and drops, arabesques and bell-flower pendants, and all the other Classic details that the Brothers Adam and their school had transplanted into English art from the treasure house of Greek and Roman antiquity.

While the American wood-carvers of this period drew their inspiration altogether from British sources, as was quite natural, and very generally in their renderings adhered with great fidelity to their models, there were some who introduced an appreciable degree of their own individuality into their interpretations. Among these one of the most conspicuously able was Samuel McIntire of Salem who, though a competent architect, was above all else a carver of wood. The susceptibilities of this medium he thoroughly understood and wrought in it with the sympathetic touch of the master craftsman. His taste was impeccable and a room with woodwork from his hand often possesses the delicacy and elegance of a cameo.

In the succeeding period of the Greek Revival, which developed soon after the beginning of the nineteenth century and corresponded to the Empire style in furniture, architectural wood-carving lost its refined character and the details, as well as the *motifs* themselves, became bold and heavy and derived their impressiveness from sheer insistence rather than from any intrinsic beauty that inhered in them. Beyond vigorous, and oftentimes ponderous, presentations of acanthus leaves there was little in the style to invite and stimulate either the manual skill or the imagination of the wood-carver and it was not long before his hand forgot its cunning in the doldrums of banality that followed.

During the hey-day of early American decorative wood-carving the items of interior architecture upon which carved enrichment was customarily bestowed were mantels and chimney-pieces, door and window trims, cornices, overdoor decorations, the capitals of pillars and pilasters, and the brackets beneath the treads of steps. In the distribution of this carved enrichment the chief difference between the Neo-Classic phase and those that preceded it was that, in the earlier period, the chimney-piece or overmantel shared equally with the mantel in the efforts of the wood-carver, while in the latter period all attention was concentrated upon the mantel itself, the overmantel space being devoid of any architectural embellishment and left completely free for a mirror, picture, or any other sort of movable decoration to be placed there.

The elegancies of wood-carving were never nearly so fully displayed on the outside of buildings as they were inside, although there are instances, some of them dating from early in the eighteenth century, in which choice bits were employed to grace certain exterior points of emphasis. Such an example as the carving on the door trim of the Governour Dummer house, at Byfield, Massachusetts, might well serve as a stimulus to provoke emulation at the present

day. There were also in other places, notably in Annapolis and in various old houses elsewhere in Maryland, richly carved outside door frames that were executed a little before or about the middle of the century. Then, too, there were the urns with mantling drapery swags and flame tops that were placed as finials on corners and upon parapets of stately buildings to enhance their Classic dignity; likewise the tops of exterior pillars and pilasters that were not infrequently wrought with punctilious care. And there were also the masques that sometimes adorned the lintels over windows or gazed from the woodwork of church towers. These masques were near akin to the work executed by the carvers of figureheads for ships. And this brings us to a third phase of our subject—carving that was not architecturally nor structurally attached.

Mr. Walter Dyer has very properly pointed out that the skill displayed by many of the Colonial carpenters and wood-carvers was not seldom acquired through training they had received in ship-yards, "where fine carving and accurately fitted and proportioned work was always in demand." The old figureheads, which were deservedly a source of pride to ship-builders, ship owners and crews, are surely entitled to their full share of our consideration as important decorative items of marine architecture and potent factors of influence in developing the skill of carvers who thus became more apt in embellishing the exteriors and interiors of houses when occasion required their services in that direction.

William Rush, one of our early American carvers whose name deserves to be far better known than it generally is, won the greatest part of his reputation through his prowess in designing and carving figureheads. Born in Philadelphia in 1756, he was apprenticed while a mere lad to Edward Cutbush, a carver, and developed such remarkable aptitude that it was no long before he was "rewarded by a large and lucrative business in the designing of figureheads for ships. Notable among them were those for the United States frigates, *United States* and *Constitution*, representing respectively 'The Genius of the United States' and 'Nature.' His figure of the 'Indian Trader, on the ship *'William Penn,'* was copied by several London artists, who made casts and sketches of the head, while his 'River God' for the ship *'Ganges'* is said to have been reverenced by the Hidus, who came in boat loads to see it."

In such time as he could snatch from his occupation as a carver of figureheads he executed a creditable number of other pieces of sculpture. Of these perhaps the best known is the figure of Washington, which now stands in the State House in Philadelphia. Rush was one of the founders of the Pennsylvania Academy of Fine Arts and some of his other works, every one of which possesses very considerable merit, are preserved there. "His performances are all in wood and clay."

Another of our early sculptors who, like Rush, was wholly self-developed and worked into the sculpture of figures in the round from his previous experience as a wood-carver, was Hezekiah Augur, born in New Haven in 1791. His bust of Chief Justice Ellsworth is in the United States Supreme Court room in Washington and "Jephthah and his Daughter" are preserved in the Yale Art School.

And here we hark back once more to Samuel McIntire of Salem. McIntire, the junior of Rush by one year, likewise essayed sculpture and executed several very creditable busts and reliefs in wood. In this list his Washington medalion and the bust of Governor Winthrop are particularly noteworthy. But architectural wood-carving was distinctly his *metier* and upon that his fame will always rest, although his sculpture will entitle him to be reckoned in the roll of early American sculptors.

The exterior woodwork of McIntire's houses in many instances—a great deal more so than the other houses of the period ordinarily did—shows a considerable amount of charmingly conceived and delicately executed carved detail. Many of his gateposts especially deserve notice as works of consummate art in this direction. Any account of his exterior wood-carving would be incomplete without special mention of the gateways he designed for the east and west sides of Washington Square in Salem in 1805. The gateways were elaborate arches enriched with carvings. It was for the western gateway that he carved the Washington medallion just mentioned, a piece of work 38 by 56 inches in size, and executed after drawings from life that McIntire had made upon the occasion of Washington's visit to Salem in 1789. When the gateways were taken down in 1850 this meddallion was removed to the Essex Institute. Another piece of his exterior work also is entitled to special mention—the pediment he carved for the old Custom House of Salem, the chief device being an American eagle in high relief with shiled, thunderbolts and olive branch.

The high relief masques, such as are to be seen on the tower of Christ Church, Philadelphia, and on the lintels of the tower windows of the State House, are obviously close kin to ships' figureheads and constitute a striking bit of embellishment that might well serve as inspiration for architectural adornment at the present day. The carving executed upon furniture attained on high order of excellence, but this phase of the carver's art requires a separate consideration.

The lesson to be derived from the foregoing historical memoranda is that we have among our own American precedents a rich store of examples that we may profitably exploit for our present behoof. An important part of that lesson also is that it always pays, where the amount of carving is restricted, to concentrate a little work of the highest excellence at one or two points of emphasis, as was done in designing the doorway of the Dummer house at Byfield.

WISDOM THROUGH TEARS

I cannot seek to hold you—
  Holding is losing:
Never my arms can fold you
  But by your choosing.

What if beside me lie
  Flesh and blood merely;
And the soul wanders high
  I love so dearly?

Miriam Allen deFord,
from "Poetry."

Picturesque Roofs of the Alsatian Town of Dambach

This type of Architecture holds possibilities for adaptation not widely appreciated to-day in the United States

ALSACE, once more beneath the tricolor, brings back to France not only its geographical area, its loyal population, but much else of the intangible spirit that constitutes the personality of a country. The accompanying illustrations were seen in *Les*

Annales, and seemed at once to offer a world of suggestion to architects the world over. Not suggestion, necessarily, to copy Alsatian city houses, but rather a suggestion that the problem of designing a tall, narrow front for a city house has been solved in compellingly picturesque terms by old European architects.

The town of Dambach, whence are drawn the illustrations, is described with the utmost charm in the text of the French article:

"Then the city square, so happily laid out, so pure in style that one can scarce believe it was achieved by the chance development of time. In strolling about the by-ways of the town one finds at every step the wonderful effect of a decorative style which seems to have been planked there, perfect and flawless, by a consummate artist. If one opens this door, in passing by, it is to admire a courtyard, surrounded by balustraded galleries of wood . . . and always, on every hand, vistas of innumerable roofs. The roofs! They are what one sees first . . . their diversity is enchanting. Their stained roofs, rose-colored, brown or moss-covered, climbing one upon the other, mount in stages, cross each other, and grow in unexpected angles and returns. . . . We love them, these roofs which cannot

be found in any other place. They are of a pure breed, a part of the very soil. Looking upon them we see their great hooded wings, which were built to provide shade; we perceive, in looking at them longer, their tenacious traditions

From "Les Annales"

of the good living of other days, of good wines and well-set tables. And from as far away as it is possible to distinguish them, it is these roofs that are the first to say: "It is we who are the old, the loyal Alsace."

ST. SOPHIA THE INCOMPARABLE

THE question of the ultimate Christian domination of Constantinople is of peculiar interest to art lovers in that the much discussed restoration of St. Sophia will doubtless begin at once to take concrete form.

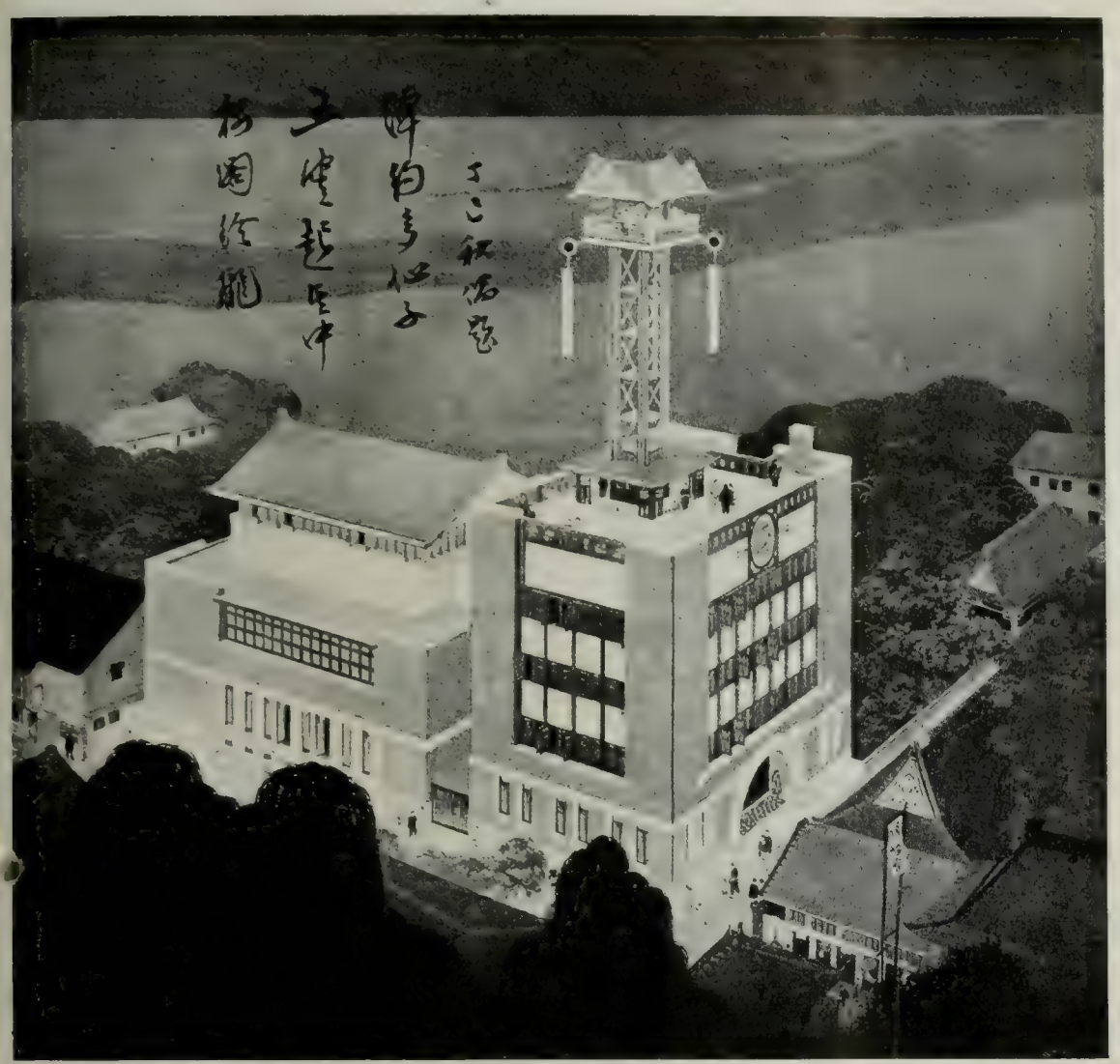
An absorbing story of this great church, called "The Romance of St. Sophia," appeared in a recent issue of the *Balkan Review,* from which the following description is taken:

"In plan, Justinian's St. Sophia is nearly a square, made cruciform by the four huge piers on which the mighty dome rests. It thus satisfies the symbolism of its title, and combines the square and the circle. The dome, which, unlike St. Paul's, is a true dome — *i. e.,* it has not outer shell—is 107 feet across and 48 feet high, thus being nearly a perfect hemisphere. The whole forms a great hall, quasi-oval in shape, 100 feet wide, 179 feet high, and lying the full 250 of the square, from the rest of which it is cut off by two stories of columns and galleries.

"The eye wanders upwards," writes Ferguson, the historian of architecture, "from the larger arcades of ground-floor to the smaller arches of the galleries and thence to the smaller domes. (*Continued on page* 204)

WEST MEETS EAST

MR. KIPLING, notwithstanding, a Western firm of architects has succeeded in meeting the requirements of a Chinese Church in this remarkable drawing. Both design and rendering are stimulatingly unusual, and indifference to the whole would be difficult for the most cynical critic. Without doubt many clergymen and church boards would be inexpressibly shocked at what could possibly be construed as undue architectural levity in an ecclesiastical edifice.



Accepted Design, Sieng Tan Institutional Church, Sieng Tan, Hunan, China. Purcell & Elmslie, Architects.

Mr. Cram, passing by on the "Gothic Quest," would undoubtedly think it a depraved joss-house, or, even worse, a nightmare from a summertime amusement park. But is it reasonable to expect the Chinese to turn immediately and without transition from the accepted form of the old places of worship to a form which, though familiar enough to us, would be as alien to them as this Sieng Tan Church would be in a New England village.

One must reflect that this fantastic creation, almost like the mad imaginings of a dream, will not look as strange in Chinese surroundings as Westminster Abbey would look. The architects, with a high degree of architectural imagination and projected vision, have achieved a thing which is very far from being a mere architectural vagary, and which, sincerely appraised, must be regarded as a brilliant essay in effecting an architectural meeting of East and West.

MASSENET EXPLAINED

THERE is considerable interest for Americans at this time when the usual discussion of the kind of operas to be presented during the coming season is abroad, in the remarks of Edward J. Dent in a recent issue of the *Athenæum*—on the reason for the devotion of the French music lovers to Massenet. That two of his works, "Manon" and "Werther," scheduled for early production in New York, are ably discussed, makes it immediately valuable and illuminating to all.

Under the entertaining sub-title, "The Heart of a Frenchman," Mr. Dent says:

It is difficult for an Englishman to understand why Massenet should be the main constituent of the average French operatic repertoire. Our musical sympathies have always inclined more towards Italy and Germany than towards France; and in any case Massenet is certainly not a composer to be put on a level with Verdi and Wagner. Yet Massenet, for all his weakness of invention, has certain qualities of style which are worth considering. He was no genius, but he expressed the average French outlook on opera in a very characteristic way, and that is why Romain Rolland, criticizing the early work of Debussy, parodies a well-known phrase and speaks of "ce petit Massenet qui sommeille au cœur de tout vrai français."

"Manon" which was first produced in 1884, represents a conventional type of French opera which now seems very remote, in spite of the composer's occasional reminiscences of Wagner. It is too much filled up with choruses, ensembles and ballets. This is, of course, what the public, especially in this country, expect from an opera. They like to see things happening on the stage, and provided that plenty of things happen which can be seen by every eye, they are indifferent to psychological development. But the really interesting feature of "Manon" is the composer's constant effort to present his characters as human beings with fluctuating emotions and with personalities that experience internal development. The opera fails to make its effect simply because Massenet had not the power to write music of real force and originality. The workmanship is admirable in its reticence and elegance. Massenet had, too, a very strong sense of musical form. He seems always to have regarded an opera as a complete musical whole. Without using "leading-motives" in the Wagnerian manner, he yet associates certain themes with certain ideas, and develops them symphonically. There are indeed many places where the music seems to develop on its own lines, so that a scene grows and expands out of a musical germ instead of the music merely following the lead of the librettist. Only the essential musical inspiration is wanting; it is all a skilful construction built up on dummy themes that have no intrinsic value.

"Thaïs" is a worse opera, because it is more pretentious. It sets out, one is tempted to think, to be a sort of "Second Part of Faust"—of Gounod's

(*Continued on page* 205)

NATURE'S FINE ARTS

By ADOLPH KRUHM

To visualize it next spring in your own garden you must realize now the wisdom of planting hardy and bulbous gardens in August, September and October

WERE you ever particularly keen on a particular thing and found to your disgust, that you were "too late?" Chances are, there is'nt one reader in a thousand who has not had the experience at one time or another, and it is in an endeavor to save disappointing the "too lates," that I would point out a great gardening opportunity just ahead! Every April and May, for the past fifteen years, it has been my misfortune to tell many garden enthusiasts that they are "too late" when they become interested in Tulips in May! And June after June I have told people that Iris and Peonies must be planted *in the fall,* to spread beauty and fragrance the following year. The next three months just ahead is *the* time to plan, plant and sow seeds, bulbs and plants, for flower gardens, the beauty of which you would enjoy next spring.

Fall flower gardening endeavor may be divided into three distinct phases of activity. First, there is the lure of the starting the hardy old-fashioned perennial garden from seeds. This *must* be done *this month,* if you want to be unusually successful. Then, there looms the possibility of securing plants of hardy herbaceous flowers, such as Irises, Peonies and scores of others, during September. Finally, October brings the Dutch and French bulbs—Hyacinths, Tulips and Daffodils—which will ever be the forerunners of our own native or naturalized hardy flowers, blooming as they do, as soon as winter's unfriendly blasts have subsided.

Perhaps the thought of starting a hardy, old-fashioned garden from seeds may be both new and alluring and, because it is a hobby of mine, I am going to tell you how to go about it. There is something so fascinating about putting the little tiny seeds into the soil, to watch them crack the soil's suface, to peep through and then to burst forth, with a promise of flowers next spring that few, who garden, can resist the influence.

In spite of the fact that most old-fashioned hardy perennials are cool-season flowers, the seeds of all of them want considearble warmth to germinate well. August brings the necessary amount of heat plus humidity, plus cool nights, to cause the little seedlings to do well. Personally, I have long stopped scattering seeds around the garden and so forget where to look for the seedlings. That is a big waste of both seed and effort. I sow the seeds in flat boxes which are about 18 x 24 inches wide and 4 inches deep. These are filled with finely sifted soil composed of one-third each, leaf-mould, humus and sand. Before sowing seeds, each box gets a thorough watering, because this mixtue is slow, at first, to quickly absorb water.

The making of the shallow furrows, (⅛ to ¼″), with a ruler requires but a minute. At the end of each furrow is placed a four inch label giving name of variety and date of sowing. The most vigorous varieties germinate in from four days to a week while others require from two weeks to a month. As soon as the seedlings are large enough to be picked out with a pointed stick they are transplanted into other boxes or receptacles—my favorite adjunct for this purpose, being an oatsprouter. The end of September generally sees all the little plants safely established in the hardy border, where they are to remain permanently.

Iris and Columbines of a hardy border.

Here is a list of old-fashioned hardy plants, that are thus easily started from seeds by anybody who is interested enough to make preparations, as pointed out above:

Aquilegia or Columbines.
Campanula or Bellflower.
Chrysanthemum Leucanthemum.
Delphinium of all classes.
Dianthus barbatus or Sweet William.
Digitalis or Foxglove.
Gaillardia or Blanket Flower.
Lychnis of various sorts.
Lupins of all kinds.
Myosotis or Forget-me-not.
Papaver orientale, Oriental Poppies.
Stokesia cyanea or Cornflower Asters.
Viola cornuta or Tufted Pansies.
Hollyhocks of all kinds.

To Start Those Iris and Peony Beds

The beauty about Irises, Peonies and Phloxes—the leaders among all old-fashioned hardy plants—is that they are really easier to grow than potatoes. You simply secure good roots or plants from a nursery or horticultural supply store, set them out into the garden and, in due time, you will get flowes as surely as the sun will rise on a bright morning. The vitality of these perennials is immense! But one thing you should remember—they are to thrive in one and the same spot for years, hence the ground must be well enriched with well-rotted manure or humus.

When establishing a bed or border of hardy plants, dig

(*Continued on page* 205)

The charming enclosed porch of Mr. Leroy Frost's house in Nyack, New York, pictured at the left, shows how artistic a simple veranda can be made and how comfortable. It will be observed that the framed glass is in large sections, so well fitted that wintry temperature works no harm on the plant life therein. Properly placed radiators distribute heat evenly and thick rugs give further comfort. This kind of sunshine garden is possible to every householder in either country or town, and this picture is worthy of study by everyone having such a plan in mind.

Sunshine Gardens Are Possible in Every Kind of House

In Mr. R. R. Conklyn's house at Huntington, Long Island, (center) sunshine is invited through the steel and glass roof. The whole is a delightful combination of house and garden that can hardly be excelled.

The swimming pool is seen as a foreground to the sun-room in the C. L. Harding home at Dedham, Mass. The pool is not glass covered, for the broad latticed arches admit plenty of light and the association of the pool with sun-garden is as effective as it is physically satisfying. We are indebted to the Lord & Burnham Company for these charming photographs.

DOORS and WINDOWS

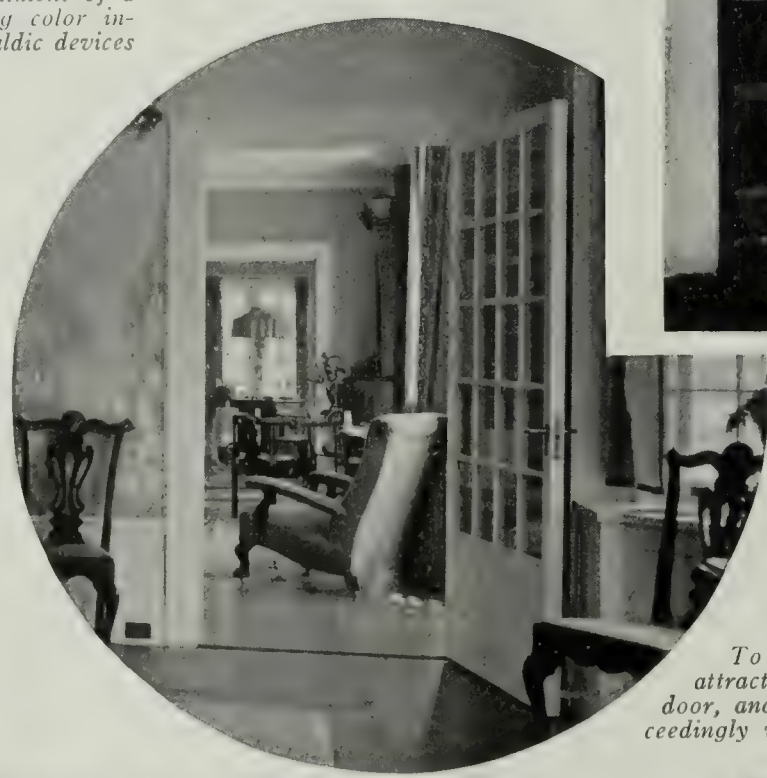
A FEW IDEAS WHICH LURE THE IMAGINATION AWAY FROM THE "ORDINARY" AND INTO THE REALM OF INTERESTING INDIVIDUALITY.

Every house must have doors and windows--but how little real imagination usually goes into their design. Imaginative treatment of doors and windows can make a vast amount of difference in the appearance of a house, both inside and out. They are worth thinking about.

A highly successful decorative treatment of a hall window. The spots of glowing color introduced in the leaded panes are heraldic devices of painted glass.

A thoroughly charming arrangement of doors and windows, achieved by a straight forward but exceptionally artistic handling of wood-work and leaded casements.

A few manufacturing craftsmen to-day are specializing on fine hand-wrought hardware of rugged, interesting character. To massive or rough-hewn woodwork, such hardware is a most effective addition.



To the left is seen an unusually attractive design for a dining-room door, and, incidentally, a vista of an exceedingly well-furnished living-room.

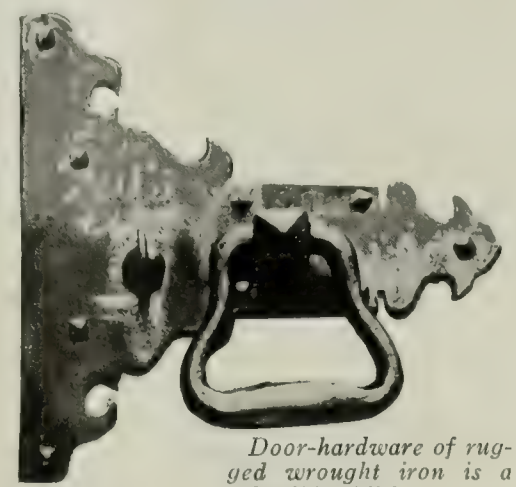
No architectural treatment of windows quite equals in charm the mullioned bay, with leaded casements. The plain leading is relieved, in this pleasing example, by the heraldic spots of color in the inserted glass medallions.

Interior doors in the house of a California architect. This interesting use of spindles suggests some inspiration from Spain.

THINGS which you would REMEMBER —if you saw them in a house you visited

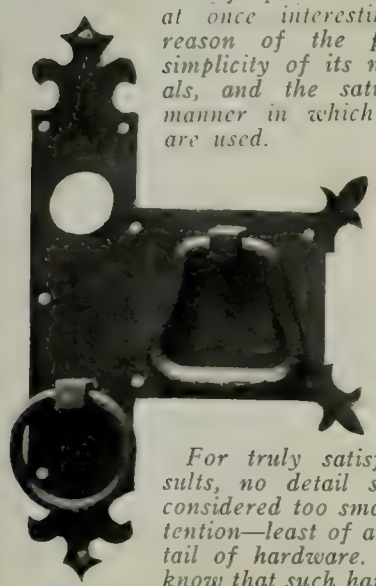
With many country-dwelling friends, it is impossible to visit very extensively without seeing constantly unusual building details worth remembering. And often the most charming and satisfying you see are the simplest—their charm and interest by no means depend upon their cost. Every month we want to show a few interesting details of building and equipment, hoping not only that our readers may find some suggestions, but also that they will write for aid or advice in their own individual problems.

A fireplace which is at once interesting by reason of the perfect simplicity of its materials, and the satisfying manner in which these are used.



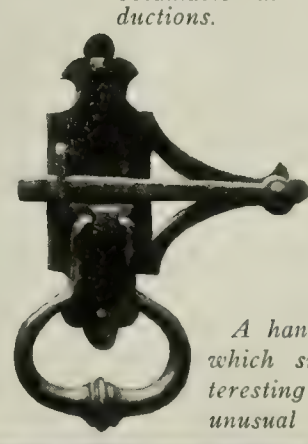
Door-hardware of rugged wrought iron is a splendid addition to certain kinds of woodwork.

The garden is by no means the only place for the water-jar. Many a hall or foyer has been transformed by the introduction of a pair of these great jars, now obtainable in excellent reproductions.



For truly satisfying results, no detail should be considered too small for attention—least of all, the detail of hardware. Did you know that such hardware as this is being made to-day?

The Spanish water-jar, nowadays beautifully reproduced in both matt and glaze terra-cotta, as well as in faience, may often lend an excellently architectural look to a Spanish or Italian hallway.



A hand-wrought latch which suggests the interesting possibilities of unusual detail.

A pleasant patio in a California house which offers immediate evidence that a garden courtyard need not necessarily be elaborate or expensive, in either its architecture or its furnishing.

For the breakfast-room, here is a suggestion which combines a cool tile floor with a latticed wall. This kind of lattice work, which the French call "treillage," is not used nearly as often as its decorative virtues deserve.

THE NEW FURNITURE OF FRANCE

The Tenth Salon des Artistes Decorateurs

By PETER QUINT

NONE of the recent exhibitions and salons in Paris aroused more interest than that of the *Artistes Decorateurs*, held in the Pavillon de Marsan. It was the first show of the Association held since the outbreak of the war. It was teeming with life, vigorously attacking that tremendous problem of providing new furniture for France. Before the outbreak of the war, the decorative artists of France were poisoned by *Styles*. The war destroyed much of the old furniture, destroyed it by tens of thousand of pieces. And it has swept aside many of the old prejudices. In addition to the huge problem of replacing all that was destroyed, the French furniture makers have had to face the tremendous questions of cheapness. They have had to follow our own country in resorting to the machine in the making of the new furniture. The inhabitants of the restored provinces have demanded furnishings for their houses. The returned soldiers are marrying and looking toward a rose-colored future in little homes of their own. They are asking for furniture. Everywhere in France there is a new interest in furniture. And the price of furniture has gone up—just like the price of vegetables or of paper.

Now this tenth exhibition of the *Artistes Decorateurs* showed that the artists and decorators of France are facing these problems in the most democratic spirit. Of course it would be quite too much to expect that they have in every instance been successful. The visitors to the Pavillon de Marsan realized that some of the exhibits would have been more suitable for the left bank of the Rhine than for the *rive gauche* of the Seine. But one must not forget that much of the furniture shown was made for the moderate priced markets of the big shops, for the Galeries Lafayette, "Primavera" and Dufayel, to be bought by the farmers, the merchants, the middle classes of the devastated regions. These people want low-priced furniture, but gay and charming furniture, and it is worthy of record that the most successful exhibits of designers and architects were those pieces that were least pretentious, least ostentatious. When certain artists like Maurice Dufrene ventured into the realm of the Neo-Merovingian Breton, they became absurd. A good example of such a fiasco was the piece of one artist described by a perceptive critic as of the Salammbo-Aida period. These pieces were, in truth, of that dim and distant epoch known in France as *d'avant-guerre*—before the war.

A DINING-ROOM THAT COSTS BUT LITTLE

One of the most effective exhibits in interior decoration and design at the recent Paris salon of decorative arts was this popular-priced dining-room, shown by those energetic artists Le Bourgeois and Jaulmes. The prevailing color scheme was of tan and blue. Effective placing of the plates added greatly to the decorative effect.

The successful exhibits were decidedly those of after the war; the things especially of such energetic artists and designers as Gaston Lebourgeois, Henri Rapin, Gustave Jaulmes, Louis Sue, Andre Mare, Charles Stern and a number of others. Gaston Lebourgeois and Henri Rapin, who designed and direct the interesting work of the toy shop the Jouet de France, located on the Ile de Puteaux just outside Paris, contribute a charming nursery. These artists are doing much to free French furniture making from the tangle of sophistry, historical snobbery, and useless esthetic theorizing into which it had fallen before the war. Léandre Vaillat, one of the most sensible writers on the subject, declares that the work of these men and their collaboraters has brought about nothing less than a revolution. A revolution brought about by the use of common sense, sane reasoning—and the war! The war, it would seem, has swept aside many evil things as well as good. The war, trailing its massacres and ruin and destruction, declares M. Vaillat, has at least been a liberating influence for the decorative artists of France. It has taught them that ornament, superficiality, the exterior aspect of an object, is after all not as important as its line and volume. The process of standardization has eliminated all possibility of ornamental overloading, and has driven the designers into a search for beauty in line and proportion. The result is that the artists of furniture find themselves of necessity searching for inspiration elsewhere than in the ancient grammar of ornament and period styles. To obtain their effects they are now depending not upon external decoration, but upon the honesty of structure itself, upon the harmonious relations of elements, upon sound and fundamental architectural principles.

If this tenth exhibition of the French decorative artists did not achieve all that one might wish for in this respect, it went several steps in the right direction. There was perhaps too great a dependence upon paint, an abuse of varnish and black and gold paint. Some of the designers seem to forget that a piece of furniture is not, after all, a painting. In furniture of simple construction, nothing is more beautiful than natural wood, especially as this beauty increases with usage and familiar contact. Painting, for the most part, merely masks the beauty of the wood, disguises the quality of the material, and covers up, or attempts to, the faults of construction. Too soon it loses all its freshness, its color, its brilliance. It deteriorates, fades,

becomes monotonous. Of course, there are the notable exceptions to this rule, as we all know, but it is worth remembering that the exceptions are not painted in the usual way. Painted furniture, moreover, permits the use of inferior woods. Of such furniture, as of much modern architecture, one may point out that it is usually presented to us in advance in a brilliant and intriguing water-color, looks well on paper, but once materialized in the cold light of day, and submitted to the vagaries of climate and weather and ordinary usage, loses in a short time all its pristine but meretricious charm.

The great modern need in furniture, as this exhibition suggested to certain critics, is honesty. "Art has made its own so many fine lies!" exclaims M. Vaillat. Undoubtedly there is adequate justification for the painting of furniture, but it is certainly not suitable for furniture that is bound to receive hard everyday usage. "Take care of painted wood," exclaimed Jacques Blanche after a visit to the Pavillon de Marsan. "Those pretty roses painted in the nursery are sure to be smudged up by the fist of the *gosses!*" Thus were the decorative artists criticized not because they dared to be practical and up-to-date, but because they did not go far enough in this daring.

Nevertheless, there was no lack of good, honest craftsmanship. M. Ballerey's peasant interior in oak was a good example of honest and imaginative workmanship. Charles Stern's interesting printed draperies; Madame Henches' printed papers, designed by Mlle. de Felice; Hemard's amusing pack of playing cards were among the best exhibits. Utensils, porcelains, curtains, tapestries, glassware, ceramics, jewelry, iron work, lamps—everything—in short, for the furnishing of the modern French home, were shown. That it was for the most part impressive and inspiring is indicated by the exclamation of one millionaire who visited the *salon:* "I know that I'm not going to live any longer without these things." The gold lambrequins of his palace, let us hope, are now a thing of the past.

A NURSERY MADE BY WOUNDED POILUS

Le Bourgeois and Rapin and the workshop of wounded soldiers were responsible for this attractive nursery, with its white furniture, floral motifs in blue, and gaily printed draperies. The toys as well are strikingly artistic.

A PEACEFUL BEDROOM

Sue and Mare are the designers of this bedroom, while Charles Stern designed the printed draperies and wall-covering. It is popular-priced furniture, made of "pitch pine, waxed oak, and enameled poplar."

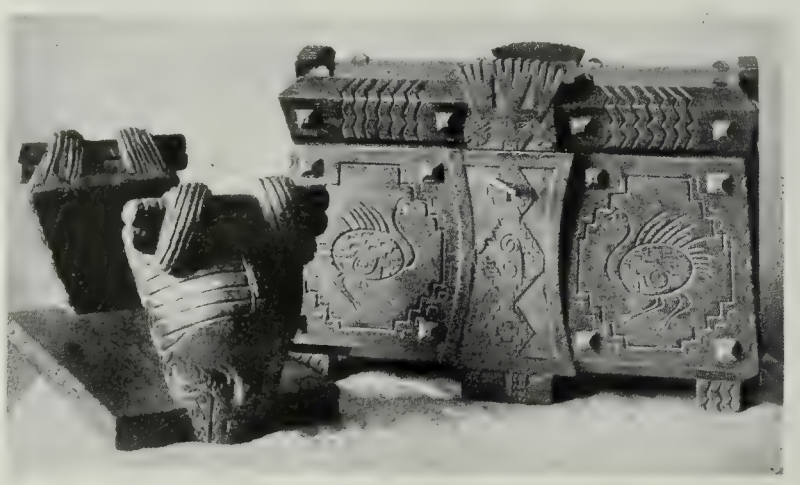
A DINING-ROOM FOR THE COUNTRY

André Fréchet thus illustrated the possibilities of furniture in natural wood, and the happy combination of blues and red for the comfortable and homelike interior.

There are indications that this renaissance of simplicity in furniture is to be international in character. Everyone over in London, from the Queen herself to the humblest commoner, has visited that interesting exhibition down at the Shoreditch Institute, where a small but compelling show was recently arranged under the direction of Shadrach Hicks, president of the institute. Furniture for cottages, made of ordinary wood was the centre of interest. Whatever beauty is possessed was the outcome of the utmost simplicity. Machine-cut, easily though strongly put together, and much of it painted in glowing though durable colors, it suggested a solution to a problem that is uppermost these days. Birch, white wood, and Kaurie pine were effectively used in much of the bedroom furniture. The visitor to the Pavillon Marsan and the Shoreditch Institute could not escape the striking similarities of these two significant exhibitions. Evidently they are answers to the same deep-seated need of the two nations.

THE RENAISSANCE OF DECORATIVE FOLK-LORE IN SOUTH AMERICA

NOT the least interesting feature of the last exposition of decorative arts held in Buenos Aires was the beautiful collection of pottery, ceramics and furniture exhibited by Alfredo Guido and José Gervino. The collection was almost entirely of the ancient South American style, appropriately named *Calchaqui*. Alfredo Guido and José Gervino created these things with their own hands, and have aroused in the Argentine a new hope for the coming renaissance of the native arts of the Plata and of the ancient Incas. These autochthonous, pre-Colombian decorative symbols have of course aroused the greatest interests in both hemispheres. They have been studied by archæologists, but for the most part neglected by decorative artists. Now these two South American artists have realized the necessity of a profound study of the ornamental and decorative folk-lore of their native country. Moreover they have succeeded admirably in recreating, according to the most exact laws of decorative composition, the mysterious symbols and decorative rhythms of the ancient Calchaqui mythology.



BOOK ENDS AND COFFER

Photographic reproduction does not do adequate justice to the reborn beauties of the ancient art of the Incas.

South American critics have been enthusiastic in their praise of the ambitious efforts of these two young artists, who several years ago joined hands in the firm resolution of awakening art lovers of the Argentine to the beauties of the historical background of their own country. This was a task that demanded the greatest patience and the most untiring attention. How to search for those buried rhythms, how to reconstruct out of fragments and the most forgotten and dispersed motives, the spirit of that ancient civilization, finally, how to adapt it to the present needs of the cultivated public — this has been but a small phase of the problem that Guido and Gervino finally brought to such a successful solution.

Alfredo Guido gave up his career as a painter and José Gervino, one of the most promising of sculptors of the southern hemisphere, likewise sacrificed his ambition, to lay the foundations of this renaissance of the indigenous arts of Latin America. They soon came to the realization that their quest would be a long and arduous one. It involved archæology of the most rigorously scientific type. It led them into expeditions into such distant regions as Guachipá, Tafí Viejo, Cayafate, and Santa Maria de Catamarca, haunts of the ancient tribes of the Diaguitas. It led them into a study of the religion of those tribes of the past, with their curiously geometrical symbolism and ornamentation. These indomitable young artists were forced, more than once, to become snatchers up of unconsidered trifles. There were of

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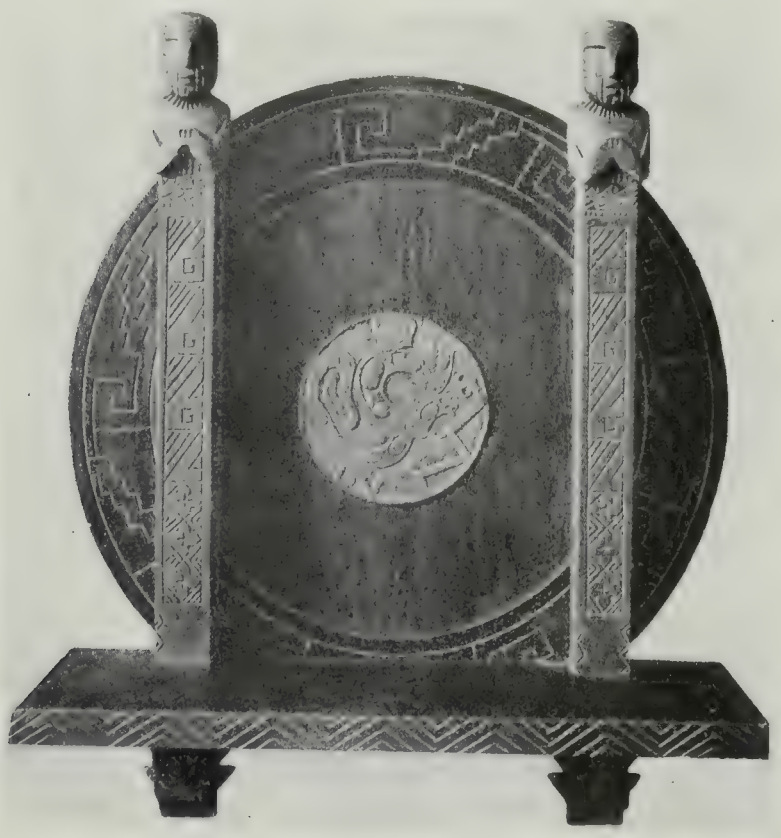


A UNIQUE PIECE

Sculpture, decoration and design play parts in this interesting reconstruction of prehistoric art.

THE SYMBOLIC SERPENT

The serpentiform type of decoration plays an important part. In this example the three central figures are of applied bronze, and the hard wood is heavily carved with primitive designs.

The Home of George Washington's Ancestors

"THE historic figure of Washington is a common heritage of our two countries, and anything which will tend to perpetuate the memory of his greatness must help to bring into closer sympathy and cooperation the peoples of the British Isles and America." So wrote David Lloyd George, in encouraging the plan for the restoration of Sulgrave Manor in Northamptonshire. It is this realization of the world importance of Washington that animates the plans for the restoration and endowment of the picturesque old manor house in Northantes. Twenty-five thousand pounds is to be raised for carrying out the scheme.

The value of this fine old bit of Tudor architecture was perceived even before the beginning of the war, when a British committee of restoration organized under the presidency of the late Earl Grey. The idea was to buy Sulgrave Manor in order to save it in perpetuity so as to commemorate the hundred years of peace between the two countries, since the Treaty of Ghent, signed in the winter of 1814.

In the present five years' interval the old house has been placed under the care of a board of governors, with the American ambassador as chairman. Every Anglo-American of note has interested himself in the scheme. Now that the signing of the peace terms has intensified the bond between the United States and England, Lord Burnham and the directors of the London *Daily Telegraph* have undertaken the task of raising £25,000 to carry out the scheme of restoration and endowment. Only in this way can the old house fulfil its real purpose as a shrine and meeting center and to emphasize the common origin of the English-speaking peoples.

Doubts are usually raised in the minds of accurate scholars concerning these movements to make shrines of such birthplaces. The obscurity surrounding such places, until they are brought into the limelight of publicity, has not always helped them to preserve their legitimate pedigree. In the present case the title is adequately clear. More than a century ago the pedigree of the Washington family was established by a Garter King of Arms, Sir Isaac Heard. His report showed that our first President was linked to England by his great-grandfather, John Washington, who emigrated to Virginia, with his brother Lawrence, about the middle of the seventeenth century. These two brothers were the sons of Lawrence Washington, of Sulgrave. In his turn, he was the grandson and namesake of the man to whom the manor was (*Continued on page* 204)

MODERNIZING THE MUSEUMS

THE need of modernizing our museums to meet the needs of these new days is now fully realized by the art authorities of this country and Europe. The problem has been eloquently stated by President Morris Gray of the Boston Museum of Fine Arts. In his annual report, recently published, Mr. Gray suggested a way in which the art museums of all American cities might play an important part in making art safe for democracy. His suggestions deserve widespread attention:

"Our museums of fine arts have an important part to play in the development of the things of the spirit; and surely they are eager to serve, as best they may, that great cause. In furtherance of that service, your president recommends that the museum continue the free opening that it established in the days of war, so that it may give to those who need them the inspiration and sympathy of all that it possesses; and that the museum broaden its service so that it may give, at least to some degree, the inspiration and sympathy that other arts than those represented in its collections are privileged to give.

"At the annual meeting on January 17, 1918, the trustees voted that the museum should be open free until further notice. It was not believed that this action would increase very materially the number of visitors, partly because those who had hitherto come on free days, Saturdays and Sundays, would probably find little time or inclination to come again during the week. It was believed that free opening would develop a sounder, a deeper and eventually a larger interest in the museum through the substitution of equality of privilege in place of the constant differentiation between those who pay and those who do not pay—that equality of privilege which is such an essential element in the value of a great public park or a great public library. And lastly, despite the financial loss, it was felt that the museum should no longer sell the help that it was able to render, but that it should make that help free to all, believing that this was the least, as in a certain sense it was the greatest, service that the museum could render in those tragic days. . . .

"Are there other ways in which the museum can render a substantially larger service? Your president has considered various possibilities of the development of the collections, but has felt that at this time the museum cannot wisely spend the money for such additions and cannot suitably or successfully ask others to give it. Yet he believes that the museum can to-day render a substantially larger service, although he recognizes that this involves a change of long-established policy. Hitherto the museum has treated itself as an institution solely devoted to exhibition and to the related education. But to-day, when men everywhere have given up wholly or in part their regular occupations that they may help their country in any way they can, not only abroad but here, should not the museum consider the wisdom of a broader yet kindred service? Might it not welcome its sister arts as guests within its home in the belief that with their assistance it can better serve the community? It is not intended that this proposed service be in substitution or that it be in any degree coequal with that which the museum now renders. It is intended to be only an additional service which the museum is in certain respects exceptionally qualified to give. Thought and experience will show the best form of this additional service. It may be through lectures that breathe the great ideals of poetry or of architecture. It may be through concerts, however simple, that breathe the great spirit or music—held, for instance, on Sunday afternoons in the lecture hall, or, better still, in the tapestry hall.

"Strong objections can be made against this change of policy. It may well be urged that the museum ought not to increase its running expenses in any degree in these days of large deficits. Your president recognizes fully the force of this objection. Moreover, while he believes that the cost of carrying out this change of policy in a distinguished way might possibly be defrayed through increase of gifts and subscriptions by those in sympathy with this new endeavor, he lays no stress upon this possibility. Rather he stands upon the simple ground that the objection of the additional expense is far more than counterbalanced by the gain of the additional service.

"Again it may be urged that the museum is an institution to exhibit works of fine art; that it should give its exhibitions their clearest impression without blurring it by the introduction of aught else, and that it should run no risk of rendering them a mere setting or background, an incident of some alien service. Your president strongly believes, however, that this change of policy would develop a greater appreciation of the works of art that the museum exhibits, through bringing a larger number of visitors and through awakening in them the spiritual emotion so essential to that appreciation. Even if he be wrong in this belief, he would be well content if the museum serves in this additional way, although it serves only as the incidental yet splendid setting for the appeal of its sister arts."

A GREAT deal of discussion has found its way into the London papers concerning the new need of making the museums "popular." The museums must awake to the need of adapting themselves to the changes of the age. They can do much, the authorities believe, to popularize and render attractive the instruction they are designed to give. "A museum, like a plant," we read, "must always grow or it will petrify and become a fossil." Already the heads of London business houses are allowing their buyers and employees holding responsible positions time off to attend lectures, part of the courses being practical illustrative tours at the museums, and schoolmasters and mistresses are increasingly sending in requests for special educational courses on definite subjects to be arranged by the museums for their students. Another idea emanating from an official in one of the large museums is that tours should be arranged for if the general public signify in writing their desire for specialized instruction on any particular subject within the scope of the museum. Nor should the needs of the children, now running wild in the museums in the holidays, be overlooked. Specially adapted workers should be employed to gather them into groups and introduce them to the romance and interest of the objects around them. A very interesting scheme is being tried at the Victoria and Albert Museums in London, by which pupils from the secondary schools are secured as helpers, and members of the Art Teachers' Guild give lectures and classes of the most informal and homely description.

In this new movement to make art free for democracy, the splendid peace program of the American Federation of Arts should not be forgotten. As explained by Robert W. De Forest, the federation will spread its influence to the smaller cities and towns of the United States, and to those who live in the country as well. Mr. De Forest recently

explained the growing scope of the traveling exhibitions organized by the Federation of Arts:

"The federation for many years past has been sending out traveling exhibitions of paintings, etchings, engravings, handicraft work, and the like, to different places where they could be shown for a short time and then passed on to the next place on the circuit. Last year thirty-one different exhibitions were shown in one hundred and six different places.

"The federation is the only art association in the country really national in scope. It has over two hundred chapters. All the great art museums of the country, including those of New York, Boston and Chicago, are chapters. So are most of the art societies of one kind or another. The great museums do not need the traveling exhibitions of the federation. The small chapters do. So also do many groups of people interested in art, who without any formal organization to constitute themselves a chapter, wish to have exhibitions.

"Procedure on the part of any chapter or group of people who wish one of the federation's exhibits is to communicate with its secretary of the Washington office, ascertain the kind and cost of any exhibition which can be furnished, and whether that cost can be minimized by putting the place on any particular circuit. The chapter guarantees the cost of transportation and insurance. The federation meets the greater part of the overhead charge itself. It is part of the federation's program to send with each important exhibition a number of photographic reproductions, so far as possible in color, of the highest type of works of art, suitable for framing in the home, and purchasable by visitors at modest price. The originals may be in the museums of Europe or in the museums of America. The fundamental idea underlying this plan is to enable the visitors to avail themselves of an opportunity to decorate their walls at low cost with what is really best in art, to purchase on the spot while they are in the mood for it, and see just what they can get for their money.

Permanent Summer Music For New York

UNDER the most favorable circumstances the Stadium Symphony Orchestra of New York, under the auspices of the Music League of the People's Institute, began an eight weeks' season at the New York City College on Monday night, June 30th, a date that music lovers everywhere hope will be recorded as the beginning of so successful a venture that it will be followed generally throughout the country.

That our large cities should not have regular summer orchestras presenting good music has always been remarkable to visiting foreigners who are accustomed to this mode of entertainment, yet so far in New York, excepting special performances and spasmodic attempts at short seasons which have failed either because the programs failed to attract the public or through lack of funds to keep them going until public taste was sufficiently cultivated, nothing of the sort has been done.

However, through the great-heartedness of Mr. Adolph Lewisohn, the donor of the Stadium to the University, and of a number of others whom he has gathered about him in this splendid work, New York has had the stigma removed and her people have the opportunity to enjoy first-rate music in comfort — in beautiful surroundings and at prices that, at last, are so low as to rival those of European music festivals.

Much might be written of the sensible manner in which these concerts have been arranged —but no more wise thing has been done than that of arranging programs in such a manner that the public may choose for itself to hear the kind of music it most prefers. This is done by dividing the weekly performances thus: Mondays and Thursdays, symphony nights; Tuesdays and Fridays, operatic nights; while the concerts on Wednesdays, Saturdays and Sundays are given over to miscellaneous programs.

Through this method one need not be bored with music one doesn't like, and because the program is better balanced the musicians themselves give a superior performance. And no one who has been privileged to hear even one concert will deny that every musician is giving his excellent best in the most whole-hearted and sympathetic manner.

Indeed, it is difficult for a music lover to write of this venture with restraint, since throughout the whole organization, from Mr. Lewisohn down, is evidenced the splendid results of love of music, sympathetic cooperation and hard work.

The list of artists who have offered their services unreservedly is far too long to quote, but chief among them is Arnold Volpe, the orchestra leader, whose ability is first-rate, combining with fine musicianship a charming personal manner that at once places him *en rapport* with the audience. To Mrs. Arthur M. Reis public thanks are due for her unremitting labors on the Audition Committee, since through her we are permitted to hear the best artists available. Mrs. L. R. de Cravioto of the Finance Committee and Andres de Segurola of the Maintenance Committee we are further indebted.

And so in surroundings that are impressive in beauty and dignity great music is given for our enjoyment through the efforts of those who have learned to what heights good music inspires and uplifts the human creature.

In the splendid Lewisohn Stadium where college games are played, music holds court nightly.

The DEVELOPMENT of ADVERTISING ART

A Monthly Critique of Artistic Advertising

A motor-car advertisement which combines a clever and unusual idea with admirable execution and good color. The character and quality of the motor-car is skillfully implied by the hall mirror which reflects it.

ANY observer of the field of advertising during the past fifteen years—even the past twenty years, cannot but be impressed by the remarkable development of Advertising Art during that time.

It is a highly significant fact that the practice of Advertising Art is engaging at present for the greater part the talent of the skilled and clever American artists who might otherwise be found at work on decorative and pictorial illustration, portraiture or mural painting.

The reasons for this are not far to seek, but before going further in this direction, let us survey the field covered by what is generally known as "Advertising Art." From this broad field, it is the intention of this monthly critique to draw conspicuously interesting examples and, by means of commentary text, to develop accurate bases for the critical appraisal of artistic advertising. It is obviously impossible to make any one of these papers in any sense comprehensive, since the subject is one not only of extended scope but also one of numerous subdivisions.

A few years ago this cigarette was advertised by a series of etchings of the leading Universities, specially executed for the purpose. The borders were often unnecessarily complicated, yet the whole effect was always dignified and striking.

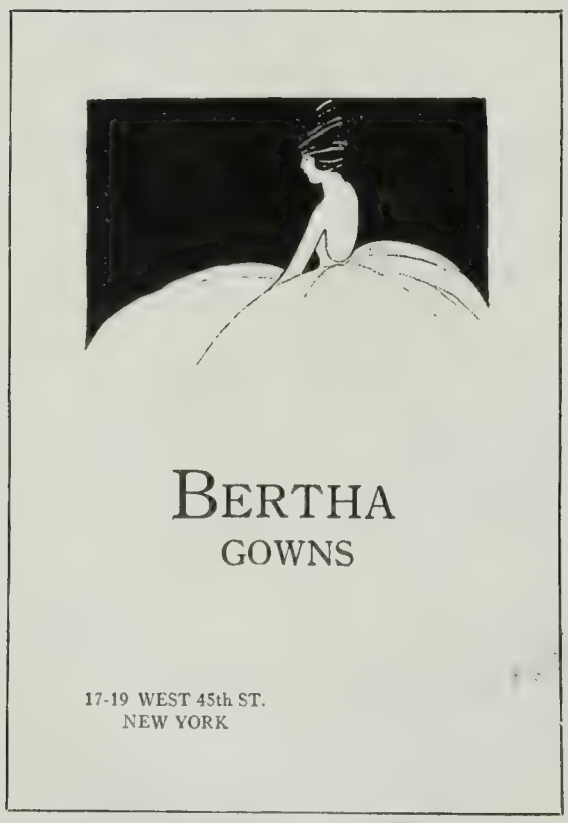
This strikingly drawn crusader, emblematic of the A. E. F., has appeared in the Spring advertising of one of the largest clothing manufacturers. It is an interesting illustration of the fact that in extensive campaigns of Advertising Art, every drawing need not necessarily be a literal presentation of things advertised.

Furthermore, the reader may find it less interesting to learn something of the commercial artist and his manner of working than to acquire a critical appreciation of his finished work.

At the outset let us determine, in a simple tabulated form, what are some of the main divisions into which Advertising Art may best be divided for purposes of study and analysis.

As distinguished from mere delineation, or literal pictorial presentation, a large and very important phase of Advertising Art is found in the *idea,* which is usually evolved and developed by the advertising agency (of which more later). In some instances the artist co-operates with the advertising agent in this respect, adding his own ideas to those of the agent.

Here we find, at once, evidence of the highly *specialized* nature



Advertising drawings in black and white at one time ran a danger of becoming too common, and were often poorly done. That the "black and white" idea should have survived in so excellent a form as this, is very fortunate.

It would not be an exaggeration to record this example of Advertising Art as one of the best and cleverest examples of a black and white in advertising ever produced.

Not a word is yet read; the mere look of it tells the story

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

has a distinction in style that is not questioned. Its quality and depth of character is apparent

Usable samples sent on request for twenty-five cents

EATON, CRANE & PIKE CO
New York Pittsfield, Mass

An interesting example of the manner in which a drawing, a bit of hand-lettering and well-studied margins combine to convey an unmistakeable sense of "quality" in the thing advertised. This is one advertisement from a series of uniformly excellent examples of Advertising Art at its best.

of Advertising Art. Not only must a capable commercial artist produce drawings, but he must possess, or develop, what is called *advertising sense.* He must be quick to perceive or visualize the *advertising quality* which he must impart to a drawing. He is required not merely to make a picture of a motor car, but a picture which will help to sell the motor car—make people want, make it appeal instantly and abidingly attractive.

This calls for a very specialized kind of perception, and is essential to the commercial artist's success. This work is so much more than mere drawing—he must learn to quickly and accurately interpret the vision of the advertising agent when the latter is outlining the requirements of a given drawing.

Of this quality of "advertising sense" there will be occasion to speak at greater length elsewhere.

We must study the main division of Advertising Art.

IDEA-WORK: In this division falls that part of the commercial artist's work which should precede any actual execution of a drawing. It includes the devising of trade-marks, and of styles of lettering intended to become characteristic of the series of advertisements. It comprises the conception and planning of any *series* of advertisements which will be developed as a consistent whole.

PLACED ADVERTISING, or advertising in specific mediums: Under this head are classed all advertisements designed to appear in magazines and newspapers.

DISPLAY ADVERTISING, consisting primarily of the poster, but include car-cards, window-cards and all similar advertising devices.

SPECIAL WORK, consisting of booklets, catalogues, direct mailings, business stationery.

PACKAGES: A class by itself, and a question of the utmost importance. There is a great undeveloped field in packet design, and special attention will be given to it in this department.

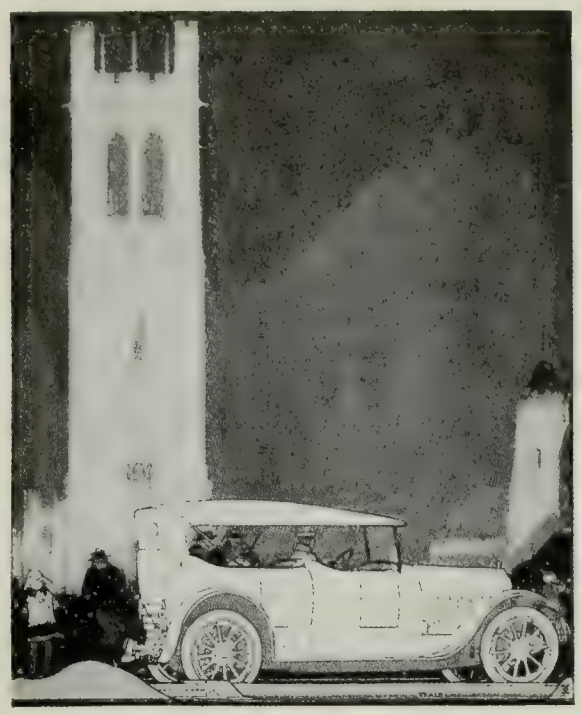
DECORATIVE WORK: Under which head we find borders, lettering, typographical decorations, labels and the like.

The important point to remember, and the real reason for the above tabulation (which, be it understood, comprises only the principal parts of Advertising Art), is that *all* these parts, if they should all be included in one campaign, should present an effect of *unity,* should be consistent, perfectly coordinated.

Too often a firm will be found to use stationery at absolute variance with the character of its advertising, a group of packages unrelated to each other, and all unrelated to the character of the advertising. This is the result of a failure to coordinate the Advertising Art, to a lack of a careful and intelligent *plan.*

Another aspect of the different parts of Advertising Art as outlined in the tabulation above is seen in cases where an advertisement, featuring a package, perhaps, may also comprise a border, lettering, typography, a drawing and a trade-mark, each done by a different hand. Here is work for the "Art Director" of the advertising agency which is preparing such an assemblage of separate parts.

Sometimes the best results are achieved by having one artist do the entire thing, but men capable of doing this are very rare. The best is the one who possesses technical skill, advertising sense, a knowledge of how his drawing will be produced, and where and how it will be used. Such an artist is capable of making layouts and drawings which are *adaptable* to magazines, newspapers, and posters.



White

Custom Built

A high purchase price for a high quality car may give less bulk for the money, but it gives more satisfaction to the owner who appreciates a fine piece of mechanism and the lasting refinement of a custom-made body.

The price of White motor cars is stable, year after year, because their value is constant. There can be no reduction of the one without depreciation of the other. Neither the methods nor the results of quantity production apply in the manufacture of a White.

THE WHITE COMPANY
CLEVELAND

Several of the more important motor-cars have set high standards in Advertising Art. It may be said that the admirable drawings used to advertise motor-cars have been distinct in improving much other advertising by force of example.

THERE ARE SO MANY INTERESTING AND ATTRACTIVE THINGS

Every year so many new things appear—most of them new versions or new adaptations of old things—so many that it is far from being an easy matter to decide which ones to illustrate on one page. The selection shown here is always made very carefully, and the page is published not only to illustrate a few interesting things, but to serve always as an invitation and reminder to our readers to write to ARTS and DECORATION for information or advice on furniture or decorative accessories—not necessarily confining their interest to the pieces shown on this page. Often a small picture will afford a helpful suggestion, as, for instance, the illustration to the right. Perhaps a decorative placque might be exactly the right choice for a place where a framed picture would not be suitable.

An interesting chair of willow, in which the designer's intention was to give the Oriental effect of the Chinese "hour-glass" chairs. A chair to delight the seeker after the unusual.

An exceptionally well-made William and Mary table, of distinct quaintness. The wood is walnut, beautifully finished, and its three leaves, when closed, make it a triangular table.

"Made in America"—first the old, original "banjo" clocks, made by the famous Willards, of Connecticut, and now revived in excellent modern reproductions. To the right is an illustration which shows an excellent example of the better reproduction of this historic type of clock.

The charm of 18th-Century English portraiture is seen in this colored reproduction of the "Jassamy Bride," by Hoppner. Appropriate framing adds to its decorative value. It is one of many attractive possibilities in the realm of framed pictures.

Decorators have recently been finding many effective uses for decorative flower paintings, in dull, mellow colors. This is a beautiful collotype reproduction of a decorative painting by Jan Van Huysum, a celebrated painter of Holland in 1682.

Many an otherwise uninteresting room may be made interesting and colorful by the addition of one or two chintz-covered chairs.

The glimpse of an attractive informal interior, showing the ever-useful gateleg table in its rôle as a center table. And there are so many other uses for the gateleg table that it is small wonder that the type is constantly growing in popularity.

ART CHALLENGES AMERICAN INDUSTRIES

HOW are we in America going to meet the challenge of Great Britain in the coming Art war? In the race for world trade, England has boldly announced that her chief weapon is to be a superior industrial art. "In all markets competition must not only be met, it must be anticipated. The best defence is attack." So asserts the British Ministry of Reconstruction, announcing the organization of the Institute of Industrial Art. This Institute is to mobilize the entire nation—indeed, the whole British Empire—to stand behind British industries in their supreme effort to secure the leading position in the world market. The campaign calls for the general and technical education of a large body of artists and craftsmen: the bringing of these artists into closer touch with manufacturers and distributors; the education of the general public of buyers; the initiation and encouragement of research; and propaganda throughout the civilized world, through provincial and traveling exhibitions.

America's Answer?

Is this implicit challenge to go unanswered? We must wake up. Artists, manufacturers, distributers, consumers—all must awaken to the necessity for a new preparedness, a new patriotism. We must all unite under the banner of American art. Joseph Pennell, in his essay recently published in the New York *Evening Post,* put the matter in plain terms:

"In the coming art war and commercial war we have got to wake up, and at once. We have got to realize that instead of having three powerful allies with us we are going to have the whole world against us. We have got to realize that instead of being able to train soldiers and sailors in a few weeks or months by the million we have got to find the pupils worth training and then the teachers to train them, and where are we to find them? And when found it will take years to train them.

"We believe, because foreign products are now shut out to a great extent, that we are doing just as well as the foreigner. We are blind and fools, and furthermore we are so debauched and our children are so blinded by the comics and the movies that we as a nation are artistically rotten."

These are harsh words. But let us think twice before denying their truth or of sweeping aside this distinguished artist's criticism as merely "destructive." Likewise, it would be unfair to assume that efforts—and valuable efforts—have not been made to unite these United States for a finer industrial arts as an absolute necessity to meet European competition. We have every factor, every ability, every genius. All that is lacking is organization and coordination. At the annual meeting of the Art Alliance in 1918 Dr. Haney called special attention to the creation of the British Institute of Industrial Art, and urged this country to take steps for the development of education in the industrial arts in order to meet foreign competition. The impetus of disinterested federal aid is needed.

ART is the vitalizing factor of workmanship and design. Without it, correctness of design and soundness of craft cannot escape dullness. The British Ministry of Reconstruction emphasizes this immense practicability and necessity of art in manufactures. It is essential not merely to call to the colors artists and art students, but manufacturers as well, distributors—the entire public. Let all good Americans weigh the words of the British authorities:

"In both making and marketing there is a real national need to recognize the importance of art in manufactures, all of which depend either directly or indirectly upon it. In a narrow sense of the word art, some manufactures may not in themselves be artistic or need artistic embellishment, but in common with all manufactures they need marketing, and the paraphernalia of their introduction to the public, the catalogues, advertisements, wrappings, bottles, tins, boxes and other necessary means of presentation, require the employment of a great deal of art and imagination to get a result which will attain the purpose of selling them and extending trade. Great attention is now paid to these important accessories by foreign competitors who, whatever may be their appreciation of art as such, are at least fully alive to its commercial value.

"Many manufacturers obviously depend upon art in their production, such as textiles, articles of dress, pottery, glass, furniture, and other household appliances; and the artistry employed in potting by Josiah Wedgwood and in furniture by Chippendale made them world-famous.

Commerce and Reconstruction

"Design has far-reaching effects, and while the designer must show adaptability to the changing requirements of commerce and resource in invading new fields, industry must recognize, honor and adequately remunerate the artist, without whom it could hardly exist, and through whom alone it can progress. Our manufacturers should keep in touch with the amount and excellence of British design, which is ready to hand if they will but use and encourage it; for should they be so pre-occupied with the financial side of business as to lose sight of the artistic qualities that make for the development of business, trade must suffer.

"British trade has two alternatives: *Either it surrenders itself to commercialism in a conscienceless, destructive and competitive struggle for dividends based on the mere production of quantity, or, wisely using past experience and the best present means—and they are many—at its disposal, it decides for a clear and constructive tradition of quality.* Progress necessitates the latter, and it can only be brought about cooperatively by the combined determination of the whole community, of all classes of producers, distributors and consumers, to supply and demand quality as the essential for the welfare both of industry and of the nation. Such a determination, expressive of a great national ideal, would be another and greater renaissance."

Is this any less relevant to American art and industries than to British? The necessity for high standards in American crafts is clearly seen by Richard F. Bach, associate in industrial art in the Metropolitan Museum of Art. Don't think, he says, that your friends, the Allies, are going out of business after the war. It is not going to be "business as usual" unless the standard of art is raised. This authority sees as immediate needs:

"American manufacturers in the industrial arts fields must take advantage of their opportunity to improve their foot hold in the markets of the world. American distributors must be convinced that the American public deserves the best; the American people must realize the plus quality of design in their own home furnishings. To this end the American schools must teach taste and appreciation rather than trade drawing without objective in execution.

To this end schools of industrial art must be established. To this end we must make a beginning in training our own designers to provide for our own ends in our own way.

"It is the high duty of craftsmen and women in the various arts of ancient lineage and of honorable history, in their effect upon the growth of civilization, to cherish constantly the ideal of absolute perfection of design and reliability of workmanship, and this duty, like the arts themselves, has changed progressively with each decade of time. In the year 1919 it has come to mean that handicraft in itself is not complete as an evidence of human progress in art. This handicraft must also exert its direct effect as a check upon machine manufacture, improving this by excellent example and by faithful practice. Nor should the craftsmen wait for the manufacturer to come to him for suggestion; the obvious duty lies in the other direction. The craftsman in lace as in metal and other fields must convince the manufacturer, who must in all cases supply the mass requirements of the people generally, that only the best product in design and execution is good enough for America. The best workmanship and the best design will invariably remain in control of the handicraftsman, but unless he has demonstrated to the manufacturer engaged in mass production the guiding value of his craft as a standard, he has performed but the tithe of his mission and his finest work must remain nothing more than a voice in the wilderness."

Fallacies and Prejudices

IF we are going to mobilize the nation—and nothing less will be sufficient—we must first of all remove the stupid prejudices which surround the whole subject of art. Is American art to be left in the hands of the dilettante and amateur? Is it to be, as Joseph Pennell declares, a thing of artless imitation: "The ragtime of American art is mostly artless imitation, untaught, priggish copying." Writing on the subject of art education, Dr. C. H. Judd has spoken of the necessity of making art a practical, intimate, everyday subject. "Art teachers must give up the practice of indulging in rhapsodies over art and its value, and must learn to define the types of appreciation which they wish to cultivate. They must show that they know when they have produced one of these approved types of appreciation. Finally, they must by practical demonstration convince the world that there is no fundamental opposition between the habits of mind and action cultivated in the arts and those cultivated in the scientific courses given in the schools. The present-day conditions are a challenge to art teachers and to all of us. Vaguely we all believe in art; practically we are not able to bring it into the schools in any form which we regard as satisfactory for the training of students. To bring it forcibly into the course without heeding the objections raised will be unfortunate. To omit it altogether is to deprive the student of one important aspect of civilization. The challenge to deal with this situation intelligently is peremptory."

This initial necessity of clearing the ground of sentimental far-fetched and high-flown illusions on the subject of art is noted by the British Ministry of Reconstruction in its recent pamphlet on "Art and Industry":

"The great fact awaiting recognition is that art is indispensable in life, and therefore in education and in work. Art has become limited in meaning. It is generally understood to be a thing apart, the product of picture painters and craftsmen and similarly gifted and lucky persons. It is spelled with a big A. It is a decorative and purchasable luxury, to be hung up, stood about, and applied to things. It is 'applied' or 'fine' (two of the most ignorant and misleading terms ever invented) according as it is useful or not; but it concerns the people only so far as they can afford to buy some of it as a demonstration of the possession of taste—or money. We must work for the restoration of the broader meaning of art, for the reunion of the many subdivisions of Art into art—one and indivisible in its association with life and work. It must be recognized as a necessity to give us a truer appreciation and use of our country and ourselves."

It is useless to reiterate. It is useless to criticize. It is necessary to act. It is necessary to act immediately. No one can keep us out of this new war. None of us can be too proud to fight in this battle. And fight we must, with subtler, keener, more heroic, more invincible weapons. "There is enough talent *undeveloped* in this country," M. D. C. Crawford wrote a short time ago, "to make industrial and art history for the next twenty-five years. There are enough ideas going to waste in New York City alone to crown with a halo of success and achievement any concern that will take a rational view of an extremely practical question." Mr. Crawford added: "All over the world craftsmanship is reviving. The craft movements in Great Britain that have lain dormant for almost half a century are now vividly and keenly alive. Japan is beginning to see the folly of certain of her courses of action and is again devoting her attention and encouragement to bringing back to their old skill her master workmen, and from India are being imported to this country block-printed curtains which are in every way equal to the ancient fabrics which are now objects of art in our museums, or the treasured possessions of individual collectors. And all of this merchandise, or at least an enormous part of it, is potentially directed toward the American market. We are the richest people in the world—the people most prone to spend money on the things we like, and we must expect, and indeed encourage, all types of competition to fill these wants. But we must not permit every one of these wants to be filled by outside brains.

"If training and encouragement, planning and vision, in connecting art and industry are desirable in the countries of our competitors, these things surely will not be amiss in America."

United We Stand: Divided——?

LET us merely add a passage from the British program—a passage which shows how the problem concerns all of us, that it is not merely of technical importance, but vital to the whole life of our nation:

"Unfortunately there prevails a type of employer who, while admitting the interdependence of art and manufacture, is slow to admit the interdependence of the school and the workshop; largely because he feels that education is out of touch with business and therefore suspects that the instruction given is not applicable to modern industrial conditions and directly useful in commerce. Too frequently, having only a rule-of-thumb acquaintance with art, he considers that the school of art should limit its teaching to his present requirements as an employer; that it should drill the workman merely in what will make him more useful at his particular job in the shop. The same attitude of mind is found in the trade student who, attending for one special subject and usually with an immediate financial object, is invariably suspicious of the attempt to educate him and resents being given any supplementary study, the application of which to his daily work is not glaringly obvious. As already pointed out, it would be fatal were schools to be gauged by the standards and students to be taught according to the immediate requirements of the workshop. While fully recognizing these requirements, the educationist cannot be limited by them.

"The tradesman and the educationist doubt one another. The situation has come about through misunderstanding and can only be put right by mutual confidence. On the one hand the educationist should be one who knows his subject and is capable of meeting the tradesman and convincing him by experience, knowledge, and ability. On the other hand, the tradesman, employer and employed, should show a practical interest in the schools and help them to keep in touch with handicrafts and manufactures, and with alterations and improvements in methods of production. The schools should aim at keeping their work in advance of the trade; or, again, it would cease to be an educational proposition. The schools should be recognized as an advance guard of experiment.

The Distributor

"Equally should the school of art supply the needs of the distributor. Successful trading depends on skilful distribution as well as on skilful production, but although educational provision has been made for producers, education of distributors has been almost entirely neglected. The public in satisfying their needs can only choose from what the suppliers offer, and as the makers reach the public through the salesmen their importance is obvious. They are directly in touch with the consumer, and upon the judgment they use in stocking their shops depends the choice open to the public. As has already been shown, if the distributors fail to supply quality for price they prevent the public obtaining the best goods of their class, but they also nullify the usefulness of the skilled workman. *To obtain a successful result all the factors of commerce must strive to cooperate, and speculation as to which is the most important may be beside the point; but it is probable that the pivot lies somewhere between the manufacturer's traveler and the distributor's buyer—the buyer being the more influential as he can refuse to buy, looking askance at anything to which he is not accustomed, and can urge a requirement. Anyway, they are by way of being the midway autocrats of trade, and their intelligence, determination and courage could and should in much greater degree stimulate both producing and purchasing power."*

A FENCE OF JADE

(*Continued from page* 165)

marked by nine undulations in the bodies of the four great serpents stretching from its top to its base, representing the nine divisions of the Maya calendar, down to the richly intricate mouldings in many dark vaulted interiors, the rattles, fangs and teeth of snakes have been conventionalized and used, as I have said before, with marvelous skill and knowledge—serpents single and intertwined, feathered serpents and scaly serpents have been used in endless variety with here and there other forms, often human, but only introduced as mere accessories. What does it all mean? How are we ever going to learn its full significance? . . .

"It is quite true that the Mayas were better designers than builders, better sculptors than architects, but as artists recording their ideals in an entirely germain and indigenous manner their work has probably never been excelled. As yet we may only guess at the deep significance of their work; but its weird, massive repose makes it truly wonderful to any impartial observer."

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EARLY AMERICAN SILVER

(*Continued from page* 167)

early part of the eighteenth—it continued to show in furniture, in one phase or another, till about the middle of the eighteenth century—was reflected in silver contours. In English architecture, even interior architecture, the Rococo influence was practically *nil* and in furniture it was little more than negligible. In British silver it appears to a limited extent in contour and slightly more in types of surface decoration, but in America its presence was almost wholly unknown. A little after the middle of the eighteenth century the Neo-classic spirit came strongly into evidence in silver design, as well as in furniture and architecture, and continued in full vigor through the Empire forms of the early nineteenth century.

Not long after the middle of the 18th century the Neo-Classic spirit becomes evident in the emphasis of straight lines, the use of oval forms, parabolic curves, urn and vase shapes and, in surface decoration, the divers *motifs* that characterize the Adam period in architecture and furniture design. Through all these phases of transition one cannot fail to be strongly impressed by the obvious analogies between silver design and contemporary architectural and mobiliary manifestations.

In considering teapots we should remember that they showed a tendency to increase somewhat in size as the eighteenth century advanced. The very early teapots were globular, bulbous, or bell-shaped, the latter being somewhat similar in general contour to a pear with the big end down. The globular teapots had a moulded base and flat lids, while the bell teapots stood flat and had high-domed or cupola-like lids. Spouts were S-curved and the handles were C-shaped. From about 1760 or 1765 onward Adam influence prescribed oval-shaped bodies with vertically straight sides, flat bottoms without mouldings, and straight spouts. Under the Empire influence bold swelling contours again became fashionable and the sides were broken into a number of robust convex curves, the general shape being either round or oblong. There were often four ball feet, the spout was curved and the top was sometimes "dished" so that the ends were a little higher than the middle.

With the incoming of Neo-Classic style, elaborate chasing and engraving of surfaces came into general vogue. Spoon and fork handles, trays, teapots, sugar bowls, cream pitchers, and many other articles displayed "bright-cut" bands and borders, festoons, wreaths, swags and drops, foliage and scrolls in profusion. All the lines, however, were so delicate and graceful, and the scale of the details so refined, that the general aspect of restraint was not impaired.

No item of household appointment contributes greater distinction than does silver and though it be not much in evidence, its influence is pervasive and deserves to be carefully considered. The care of old silver, too, is a thing not to be slighted. One word of warning is especially necessary. When a piece has been long put away and is badly oxidized or dirty, clean it twice, thrice or four times, if necessary, with the usual polishing materials but *do not send it to be buffed.* Buffing will ruin its texture and you will get it back looking like *tin!*

The better firms of manufacturing silversmiths have long since recognized the beauty and appropriateness of early American silver forms and have both reproduced and adapted them in a creditable manner. Nevertheless, there are still admirable models that they have not copied, offering them a fresh field of activity. To the householder one final word—if you are fortunate enough to possess old silver, cherish it and care for it; if you have occasion to purchase new silver, first study the old forms and then gauge your selection by the standards therein established.

THE SALON OF CONVALESCENCE

(*Continued from page* 175)

exhibition of the National Society, and the bulk of the works that leave next to nothing to the imagination and that provoke by their anecdotic, photographic or maudlin sentimental qualities, or by sheer bigness or pretentiousness, the naive admiration of the masses—but which it would be a mistake to despise, since they serve to bridge what would otherwise be an impassable gulf between art and the people—are in the exhibition of the Society of French Artists.

"This latter is the picture-book, so to speak, of the great public. Here, as always, are the flowers one can fairly smell, the fruit that makes one's mouth water, the pool that invites to a plunge, the rain that wets, the flames that one avoids for fear of getting burned, the silks that rustle, the babies one yearns to handle and kiss, the 'sweet homes' that bring lumps into the throat, the portraits that are 'perfect likenesses,' the toilets that vie with the fashion plates, the labored and minutely accurate historical reconstitutions that bespeak indefatigable research.

"And here, above all, are the 'thrillers,' sure of attracting gaping crowds at the Salon itself and of obtaining, in process reproductions, the publicity of the show windows of the Avenue de l'Opera and the Rue de Rivoli. Such, this year are Louis Cabanes's 'Les Crucifiés,' an exposure of German bloodthirstiness which is so good an action that one regrets it is not a better painting, and Fernand Cormon's 'Love 20,000 Years Ago,' a lurid visualization of pre-Adamite lust.

"But it would be unfair not to signalize the sheep that have somehow strayed in among the goats.

"Here in the Society of French Artists' section—the exceptions being the rule—are splendidly luminous and vibrant garden scenes by the enchanting pointilliste Henri Martin. Dazzling Mediterranean views by Jean Olive. Bold color effects by Gabriel Donergue. A strong and sincere portrait of Jean-Paul Laurens, a mediaeval scholar, by his son Pierre Laurens, a returned prisoner who brought back from Germany pictorial documents of great value. Jules Adler's 'November 11, 1918,' less impressive than his last year's 'August, 1914,' but still a spirited presentation of a crowd.

"Gaston Pierre's sympathetic, decorative and rhythmic handling of the animation of a village of the near front, a harmony of grays and horizontal-blues with the texture of a fresco, entitled 'Movement of Troops.' Paul Leroux's 'The Conquerors,' a procession of battered and tattered poilus that constitutes a moving frieze. François Flameng's 'Scottish Troops Returning from Combat,' an ingenious frieze-like composition that would have been an admirable mural decoration, had not the author (a portraitist à la mode) so far accentuated the individual features of his strapping Highlanders as to distract attention from the general decorative scheme. And, in sculpture, Hippolyte Lefebvre's 'Miss Edith Cavell,' in which nobility is achieved through simplicity. . . . I had almost added Maxime Réal del Sarte's 'The Soil of France' (dedicated to his brother Serge, who fell upon the field of honor), which represents a peasant girl reaper contemplating sorrowfully and tenderly across surmounted by a helmet, and Max Blondat's 'The God Pinard,' a stèle surmounted by the bust of a corpulent, hilarious poilu whose shoulders and chest are covered with canteens. But in so doing, though these works are far from discreditable, I should have been unduly influenced, I fear, by considerations totally foreign to art: in the first instance, by admiration for the grit of the sculptor, who, having given his right arm to his country, set immediately to modelling with his left, and, in the second instance, by indulgent enthusiasm for every glorification, whatever its form, of the good wine of France, without whose robust jocund aid the poilus could hardly have held against the Boches."

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BATIK IN AMERICA

(*Continued from page* 173)

"A great deal of the beauty of Batik," he asserts, "lies in the personal touch of the artist or craftsman who makes it, and we may safely say that neither of them is able to do machine work and produce a practically unlimited quantity in a short time. It certainly is a pity that some manufacturers have already tried to commercialize it by means of using untrained boys and girls to execute in quantities the designs of others. When one sees the results of these efforts, one is inclined to ask: 'Is it a good thing to spread the knowledge of Batik?' "

One can only second the author's opinion that the solution lies in the education of the buying public, of making known the time and care and art it requires to make a good batik. Nothing could accomplish more in this respect than the widespread exhibition of such masterpieces as Mr. Mijer has himself produced, usually in collaboration with such artists as C. Bertram Hartman, Arthur Crisp, and Emilie Weeckers. As modern wall decorations, there is perhaps nothing more effectively appropriate. Mr. Mijer modestly refers to the achievement of the Dutch artist Dijesselhof in this field. "Dijesselhof considers batik a better way to express himself for his mural decorations," writes Pieter Mijer, "than either oil or water-color painting. He uses a brush to a great extent and works with great freedom of execution, making the medium conform to his own particular type of work. Lebeau, on the other hand, after the manner of the Javanese, uses the *tjanting* as the only tool with which to produce his richly fantastic designs. Lebeau is technically the greater artist and possesses a supreme disregard of time when he is producing a magnificently ornamented textile. His attitude toward his work is reminiscent of the monks of bygone ages, who spent years on the intricate and beautiful ornamentation of their laboriously hand-lettered books. . . . They too had perfection of design and craftsmanship as their only standard."

The first comprehensive exhibition of the best Batik craftsmanship in this country is to be held this month (August 5-15) in the decorative arts and industrial section of the new Bush Terminal Sales Building, in New York. Besides Mr. Mijer and his collaborators, about thirty other artists will exhibit. Screens, hangings, blouses, wall decorations and other objects in which Batik has been legitimately used, are to be shown. One interesting exhibit will be Miss Ethel Wallace's Batik portrait of Madame Eva Gauthier, the unique interpreter of Javanese as well as modern music.

THE RENAISSANCE OF DECORATIVE FOLK-LORE IN SOUTH AMERICA

(*Continued from page* 188)

course days of disappointment, of disillusion; they were sensitive at times to the lack of appreciation of their efforts, patriotic in the true sense as they were. Their final and triumphant success has been all the more gratifying.

Out of the mass of fragments and suggestive bits collected by the artists they were able to determine the three principal periods in the arts of ancient South America. In the reconstruction of these periods, the first is generally represented by those urns and vases of draconian ornamentation, in part painted and engraved with severely geometrical and symmetrical linear forms. These, it is assumed were used almost exclusively for religious and funereal rites.

The second period is described as pre-Inca style, and is more complex than the first, though like it, it is geometrical

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in motif. Patterns in it are relieved by the use of vertical and parallel lines, engraved or painted both in black and white, and producing a singularly harmonious contrast with the ochre of the background.

The third period is representative of the typical Inca art, with its transformation into the anthropo-zoomorphic symbolism, which can be observed in all the authentic specimens of this period. In them the stylized figures repeat themselves and intertwine with the extraneous symbols of foreign civilizations. The influence of these latter produced a certain decorative decadence, lowering the archaic originality of the primitive ornament.

An Exhibition of Early American Art

SUMMER visitors to New England who pass through Boston have the opportunity of seeing an unique exhibition of portraits by artists who painted in Colonial times, at the Vose Galleries. This exhibition, which will continue all summer, is of especial significance just now because of the interest that has become manifest in the last few years among art lovers in the works of the early American group, who flourished in the very dawn of the nation's artistic awakening. Though many persons have accustomed themselves to regarding these productions as somewhat crude, the connoisseur knows that the work of the better Colonial portraitists has great charm; that it sometimes has a refinement of color that is of the very essence of great art and that nearly always there is a faithfulness of characterization which make the portraits intensely interesting from an historical as well as a patriotic standpoint.

Altogether there are twenty-four pictures in the Vose Galleries exhibition, ranging in period all the way from J. Blackburn, who was born in 1700 and who painted until 1765 ten years before the start of the Revolution down to Thomas Sully, who did his best work in the first part of the last century.

The Blackburn portraits of Mr. and Mrs. Samuel Cutts are of especial interest. Samuel Cutts was a rich sea merchant of Portsmouth. He was a Revolutionary patriot, and it was to him that Paul Revere gave the letters of warning to the patriots. His wife was Anna Holyoke, daughter of the tenth president of Harvard College.

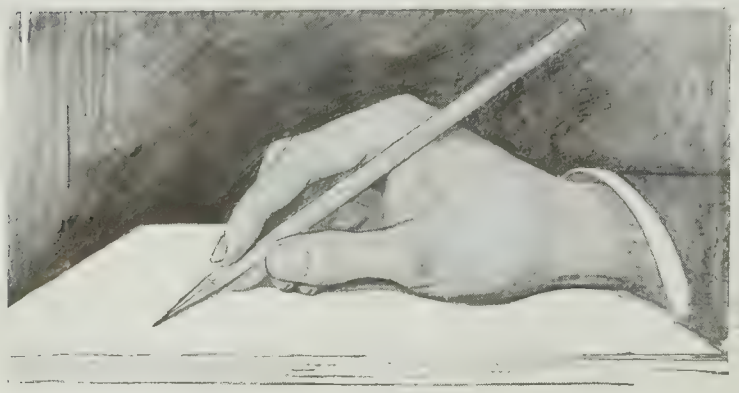
Both portraits are beautiful in color. The poses are natural and the characterization is careful and convincing, and they show that Blackburn not only had great influence on Copley, but was superior to him in some ways.

Other fine Colonial portraits are those of Thomas Dongan and his wife, by John Woolaston.

Another notable pair is that of Daniel Rea, by Joseph Badger (1708-1765), and his wife, by John Singleton Copley (1737-1815). The portrait of the husband is especially interesting. There is a heroic "Portrait of the Duke of York" by Benjamin West (1738-1820), an American artist who went to England and became president of the Royal Academy, succeeding Reynolds. By West, also, is "The Eagle Bringing the Cup of Water to Psyche."

Earliest of all the portraits is the one of Leonard Calvert, Lord Baltimore, the first governor of Maryland. Its authorship is unknown, but it resembles the work of Daniel Mytens and is probably English in origin.

A section of the exhibition is given over to the successors of the Colonial masters, the sterling early Americans who followed them. There are four subjects by Thomas Sully (1783-1872), including "The Spanish Mantilla" and "Portrait of Miss Maroline Ritchings."



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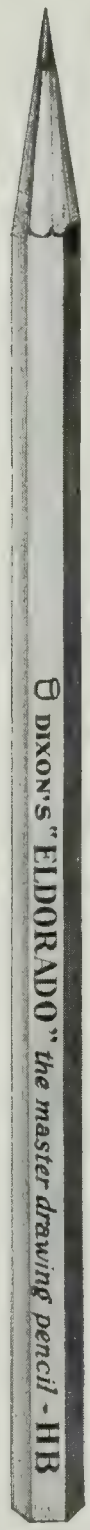

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Two Artists at the "Paint Box"

AT the "Paint Box" gallery, 45 Washington Square South, one of the newest galleries in New York and a distinct addition to the Art circle in that portion of the city, has recently had a most interesting exhibition of the works of George Mather Richards and of his wife, Gertrude Lundborg Richards.

Both of these able young artists exhibited in the Independent artists' show at the Waldorf-Astoria this spring where their work created most agreeable comments, and Mr. Richard's picture, "Accolade," was one of the most admired of the hundreds appearing in the windows of the Fifth Avenue during the last Loan drive. This symbolic painting of Jeanne d'Arc and a doughboy before Rheims Cathedral, did not appear in the Paint Box exhibition as it is in the possession of the French High Commission. However, there were two excellent decorative canvasses, "Rain" and "Flame," and some delightful water-color sketches of prehistoric animals, of which the "Dance of War" is superb.

With a clear knowledge of painting Mr. Richards joins a sympathetic understanding that is productive of fine work, and the public will do well to watch the earnest young artist.

Equally interesting and entirely different is the work of Mrs. Richards. Her paintings are the impressions of a quick registering brain and of facile brushes made sure by a certain knowledge of her art. Mrs. Richards' baby pictures are altogether charming, for she catches the ethereal qualities of children in an amazing manner, and evolves studies that are as full of the freshness of life as the morning glories she so evidently loves to paint.

And this artist does not stop at painting. She also models so well that there are some who feel that she should give that side of her art more attention. However that may be, her paintings at the "Paint Box" added to the réclame her work has enjoyed whenever it his appeared.

Art lovers who attend the exhibitions in the uptown galleries owe it to themselves to visit regularly the "Paint Box." It never fails to offer something worth while, the present show being the works of Hugh Ferriss, which will be reviewed next month.

AMERICAN STAINED-GLASS WINDOWS

(*Continued from page* 177)

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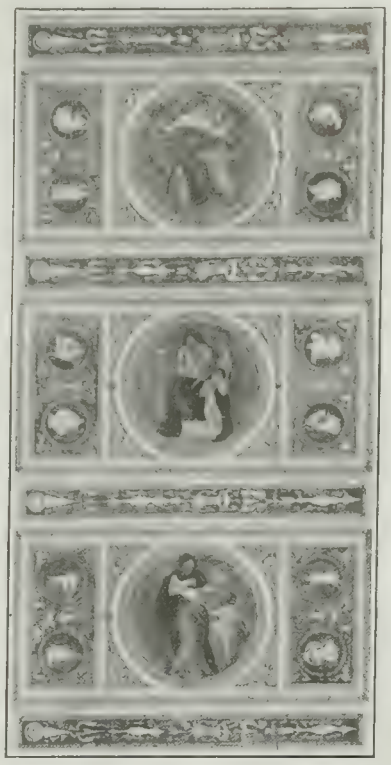

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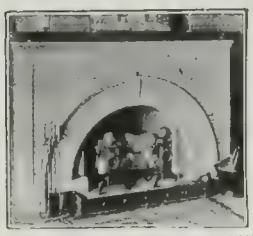

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(*Continued from page* 180)

These lead the eye on to the larger, and the whole culminates in the great central roof. Nothing probably has ever been done so artistic on the same scale before." The symmetry and vastness of the building are indeed imperial and superb, and truly in the age of its Greek glory the interior of St. Sophia must have been a sight of incredible beauty and magnificence. Whoever enters to-day through the great bronze western doors is struck by the glossy, shimmering wealth of color of the porphyry and green and gray and rainbow-hued columns and marbles of the wall spaces.

Justinian ransacked the world to bring those stones together. Anthemius matched them. But in comparison they were only the dull foils and frames of the marvellous golden and glittering mosaics and frescoes which filled every wall space and made the whole building like a jewelled casket of the Christian Faith. So the great church stood famous and incomparable.

THE HOME OF GEORGE WASHINGTON'S ANCESTORS

(*Continued from page* 189)

granted by Henry VIII. after it had been seized from the monastery of St. Andrew's, Northampton, on the religious dissolution. Later researches have considerably changed this first report of Sir Isaac Heard. But the fact remains that the first Lawrence, founder of the family, built this house for his own occupation, and set his coat of arms over the main doorway, containing the stars and stripes, which were extended and embodied in "Old Glory." It may be that later research will link up the name and family with the Yorkshire village which now calls itself Whashton and formerly styled itself Washington or Wessington; but until this anterior source is settled with certainty, Sulgrave Manor remains in pride of place as the cradle of a line which has in the greatest of its sons profoundly influenced the history of mankind.

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NATURE'S FINE ARTS

(*Continued from page* 182)

out the soil to a depth of ten or twelve inches. Put *well-rotted* manure or leaf-mold or humus in the bottom, then fill in a few inches of good soil, following this with setting your plants or roots and filling in more soil. Don't crowd your plants. Remember that well-developed Peony or Iris plants cover all of three square feet of space. Even then, it becomes necessary to divide the plants every third year, which reminds me of the fact that planting perennials is an investment rather than an expenditure.

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MASSENET EXPLAINED

(*Continued from page* 181)

"Faust," that is to say, Massenet, has been false to his own principles; he is perpetually aiming at violent emotions, and the result is merely dull. Massenet in "Thaïs" tries to write an opera consisting of nothing but emotional outbursts. There is any amount of "cosmetic," but no face behind it. Massenet was perhaps, like Fra Angelico, constitutionally unable to enter into the understanding of wickedness. From the moment of Thaïs's conversion the opera settles down into a purer atmosphere. The "méditation religieuse" is the turning-point of the opera.

"Werther" is an opera of considerable charm, and in any case it is an opera of great technical interest. Externally, very little happens. The whole work turns on the conflicting emotions of the hero and heroine. Here, again, the composer's positive inspiration is negligible. In the moments of tense passion he becomes utterly commonplace and conventional, but when he deals with the half-lights of emotion, his delicate and elusive technique finds its true scope.

Hopelessly second-rate as they are, Massenet's operas have none the less something to teach us. It is perhaps only in French music that the second-rate is not merely bearable, but even charming, because the French mind always insists on clarity of style, finished workmanship and restrained feeling.

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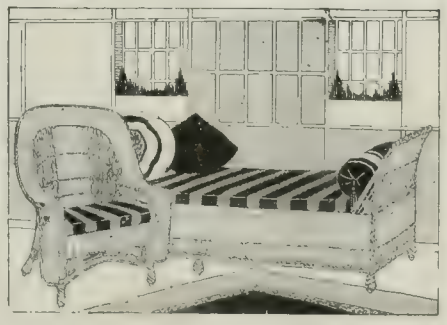
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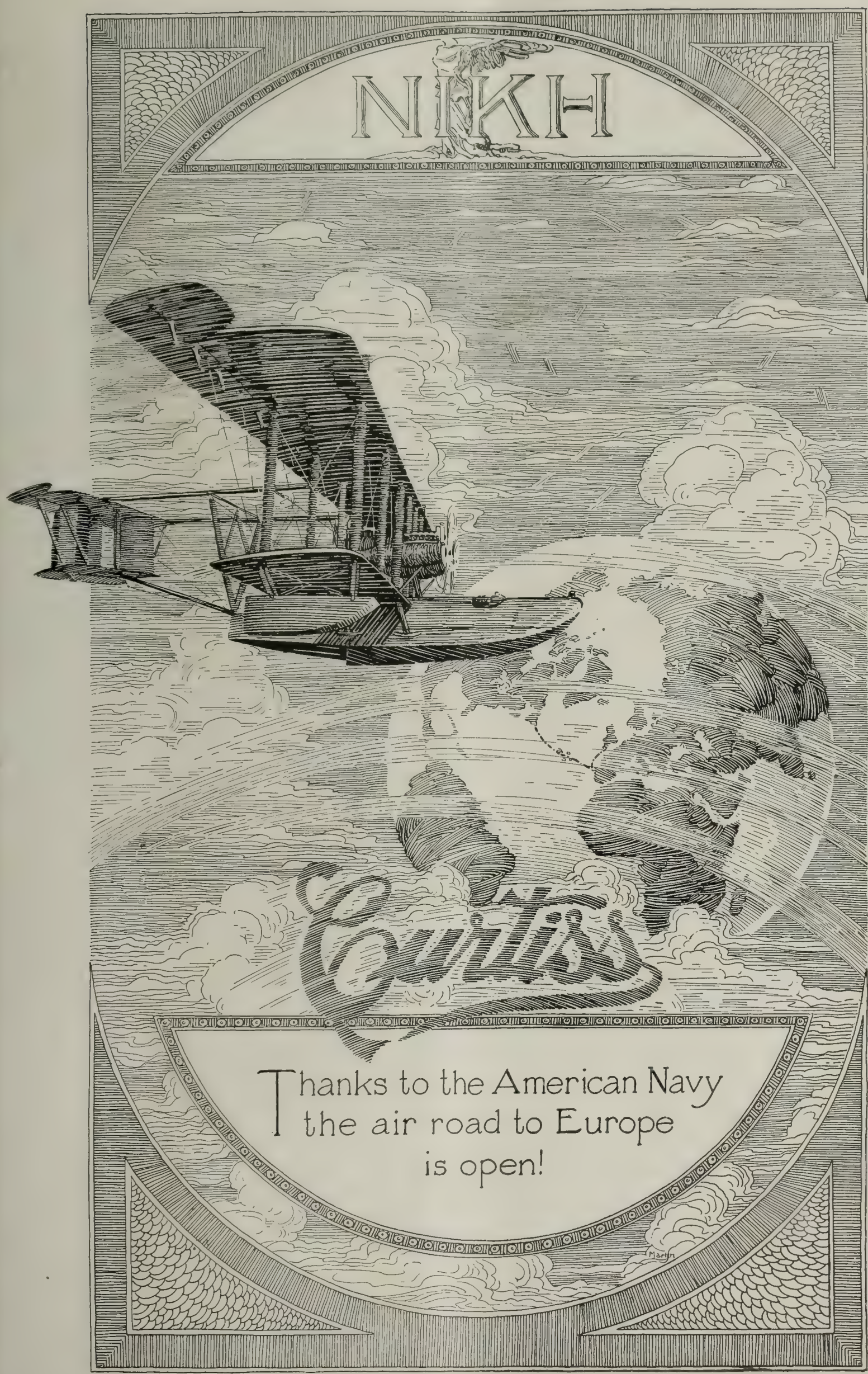

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VOLUME XI SEPTEMBER, 1919 NUMBER 5

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Volume XI SEPTEMBER, 1919 Number 5

ART—APPLIED AND INDUSTRIAL

THE straightest road to perception, and thence to appreciation often will be found to be definition. Definition of any term, in any subject, immediately brings certain divisions clearly under review, and the loss of comprehension due to confusion is at once eliminated.

As there exists some tendency to consider the Applied and Industrial Arts as synonymous it seems that here is a call for definition lying exactly in the field of this magazine.

Applied Art and the Craftsman

The first statement of the case might take this form: All Industrial Art is Applied Art, but all Applied Art is not Industrial Art. A craftsman may apply art to the fashioning of a carved chest, or the painting of a screen, and his finished product would be an example of Applied Art. The same chest, however, or the same screen, taken over by a manufacturer, and produced on a commercial scale, in greater quantities, becomes at once an example of Industrial Art. In other words, Applied Art is to be regarded as essentially the province of the individual artist or craftsman, while Industrial Art is the term used to designate the application of art to manufactured products. Since this definition is clear and simple the following paragraphs may be given over to a few thoughts on each of these two kinds of art.

The Torch of William Morris

In the field of Applied Art, which comprises bookbinding, ceramic work, weaving, batik-work, metalwork, and jewelry, furniture, designs for textiles and wall-papers, or for any other specific application, the enthusiasm of the craftsman does not seem to burn as high as it did a few years ago—certainly not as high as it did in the days when William Morris so ardently came forward as a practitioner of mediaeval and renaissance art-crafts which had all but died out in a world of banal factory products.

Successive waves of Morris' enthusiasm inundated contemporary England, and finally reached this country. Much of amateur craft-work, of course, was weak and uninspired, because many people made the mistake of supposing that a technical knowledge of how to work in metals or woods or textiles meant also artistic ability to create beautiful and useful things.

It would not be easy, however, to overstate the influence which the art-craft movement, or the popular practice of Applied Art, had upon manufactured products, or Industrial Art.

This awakening brought about by the craft movement demonstrated the fact that art (hitherto regarded as a non-essential "fad") had an actual, marketable, commercial value, when introduced in certain products where the existing competition was inartistic.

Awakening of the Industries

The "Mission" and "Arts and Crafts" styles of furniture and decorative accessories were but forms assumed by the new artistic consciousness of designers, craftsmen and manufacturers. Through the example set by Applied Art the industries perceived the significance of art in commercial products, and Industrial Art received a new impetus.

These craft styles, which flourished through the nineties, were, collectively, a reaction from the ornate and sham production of the period immediately preceding—and the subsequent turn toward extensive revivals of the styles of historic periods was, in turn, a reaction from too much Mission and Art-Craft.

The Art of Period Revivals

In the development of a wide range of products—notably furniture and decorative accessories—based in design upon the works of the great decorative periods, it was soon found that the element of fine art is as essential in this kind of product as it had been found essential in art-craft work. The mere lines of an historic thing, mechanically copied, were found inadequate in meeting the new esthetic requirements. As nearly as was possible, it was found essential to copy, or at least to interpret as much as possible the qualities of *art* existing in the original. Thus the industries, constantly advancing the development of art in their products, crystallized the kind of art called Industrial Art. Our processes of manufacture are certainly developed to so high a degree, that our expression of art in our manufactured products should not fall behind.

The Need of the Future

This country, if it would compete with the countries of Europe in this great field, must develop schools and museums of Industrial Art throughout the country—must enact legislation providing for Government backing of great schools and workshops in this country where may be raised successive generations of artists and craftsmen, from whose ranks the great industries can regularly draw the highest order of industrial worker—the skilled craftsman, the designer who is both practical and artistic—the Industrial Artist.

MODERN ART IN BELGIUM DURING THE WAR

Fierens-Gavaert, the Belgian Critic, reviews, in La Renaissance, the work of the artists of that tortured land during the war. We are glad to reprint in part his able article feeling that Americans will be interested to know how this phase of life was followed during the war, and especially so as our country is soon to entertain King Albert and Queen Elizabeth of Belgium as well as his Eminence, the heroic Cardinal Mercier

IN the Spring of 1914, the Triennial Exhibition of Fine Arts was opened in Brussels. Amateurs and critics walking through the galleries of the 50th Anniversary Exhibition tried to coordinate their impressions. Once more the National School had affirmed its power and vitality; the elders played no longer with *décadence*, and the younger generation of artists, judiciously grouped around their leader, James Ensor, gave us cheerful proofs of frankness and health. One looked with pride at the present, with confidence to the future. More than any other, the section of Decorative Arts held attention. Although the heroic times were passed when the Belgian "modernists" at the International Exhibitions of Turin (1902) and Milan (1906) were hailed by the discerning, we had the pleasure to find again in the great creations of a Montald, a Fabry, a Ciamberlani, the same nobility and purity. And to see our public admire these masterpieces, to feel its interest in the efforts of our architects, cabinet-makers, potters, glass blowers, embroiderers and lace-makers, to see new sympathies arising for the artistic movement gave us satisfaction and confirmed our hopes.

Summer came, the month of August, war . . . and then a long, long oppression on our souls. During the first months none of us would have had the courage to withdraw himself from the thoughts obsessing everyone to restrain his wrath, to take interest in anything but their very real tragedies. Who could speak of Art except to weep over the ruins of our masterpieces? Louvain, the Halls of Ypres, Dixmude, the Cathedrals of Rheims and Soissons, alas, and the many sites less celebrated, little lanes, convents, country-churches—all those places where our artists had oft gotten their inspiration.

While the fury of destruction fell upon our dear country, discouragement took hold of its creative geniuses. But this was a passing mood. Passion is not numbed in generous souls. After about a year, Art began to revive, not, however, in the full light of the day, but in a sort of chiaroscuro atmosphere. Several of our best known painters, sculptors and architects had taken the way of the exile. We knew that in England, France and Holland, everywhere, Van Rysselberghe, Claus, Baertsoen, Delville, Fabry, Victor Rousseau, Minne, Opsomer, Wyatsman, de Sadeleer, Van de Woestyne, Cambier, Jefferys, Paerels, worked and were admired, that Victor Horta, living in the United States, drew passionate sketches and gave lessons to the young architects of Washington. But being not yet fully informed about the labor of the artists in exile, it is our intention, to limit ourselves to statements regarding what has been done in our country during, or rather in spite of, German occupation.

Young Girl—By Ernest Wyants.

Before greeting the new talent, which arose among us, it is our privilege to notice several of our cruel losses. Everybody knows of the heroic death of Jean de Mot, who fell upon a crest in Flanders and was mourned by us as Emile Bertaux was mourned by the schools of France. These, whose enthusiasm cannot be paralyzed and for whom beauty remains young and venerable, deserve particular eulogies and universal regrets.

Special mention too is due Rik Wouters, a spiritual descendant of Ensor and of the great contemporary artists. Spontaneous, vigorous, he fascinated all. If they knew Cézanne, they knew him mainly through Wouters. Indefatigably and without letting himself become intoxicated by an easy success, the young Fleming feverishly multiplied dozens of interiors, landscapes, and everyone of these works contained a new promise. He fought at Liége and died in Holland. George Lemmen disappeared at an hour when a somewhat tardy glory was ready to crown a fertile career.

But we were fortunate to see return to us in their uniform some of our artists, Alfred Bastien, Maurice Wagemans, Blandin, Marcel Wolfers, Medard Maertens, De Kat, but Georges Lebrun, Roger Dubois while others, whom we do not know, have sacrificed for their country a youth full of promise.

During the German occupation, our artists set to work. In the beginning a reluctance prevented them from exhibiting their work. The musicians adopted a similar attitude. The writers alone scrupulously maintained a silence which their dignity imposed upon them. But a painting is not submitted to the censor like a book, and everyone, therefore, chose his line of conduct according to the particular character and means of expression of his own art. The sculptors were less favored; sculpture indeed, cannot flourish without the support of architecture. Everyone of the sculptors prepared silently models for patriotic monuments.

A decoration frieze done for the City Hall of Saint Gilles by Ciamberlani.

At Louvain, Delaunois, immediately after the unforgettable days of sorrow, had deceived the watchfulness of the enemy sentinels, setting down in several superb drawings the aspect off the smoking ruins.

In the City Hall of Laeken, interesting allegorical figures by Prosper Colmant have been inaugurated. Montald, on the contrary, forced by circumstances to limit his field of activity, applied with credit his skill as fresco painter, and revealed himself unexpectedly a great realist and at the same time as a skillful creator of the poetry of the Flemish landscape.

End of Day by Eugene Lacrmans.

At Brussels frequent special exhibitions furnished us the opportunity to study the advance guard movement of the present Belgian Art. In the galleries of Messrs. Sneyers & Giroux hundreds of paintings were exhibited. First, in which was revealed the importance and the tendencies of the School, was a general exhibition in which (January, 1918) were gathered the painters and sculptors who sincerely searched for a new expression in art. La Ligue Belge d' Expansion Artistique (The Belgian League of Artistic Expansion), an enterprise born during the war and destined without doubt to play a part in the artistic development of our delivered country had taken the initiative for the organization of the above-mentioned School.

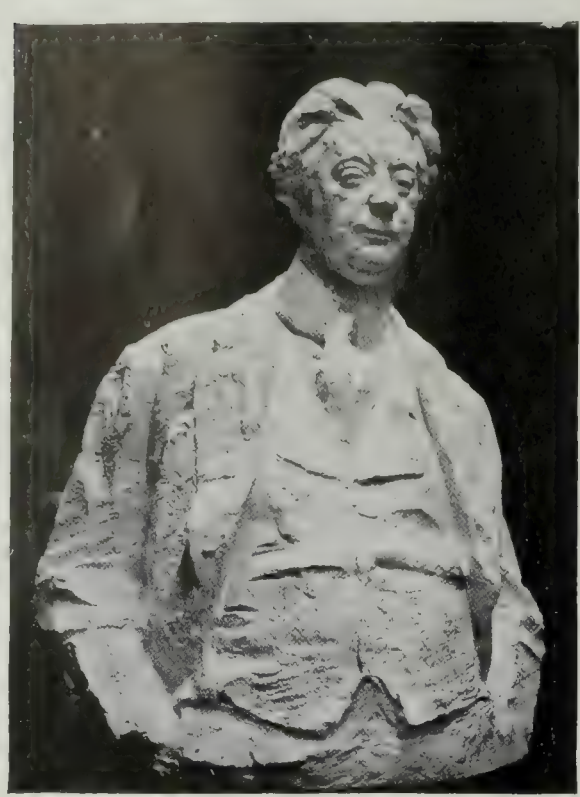
Is this not a proof of vitality, of real force? Let us frankly state that in our eyes the future has appeared to us with smiling traits. The unanimity of youth is a beautiful spectacle. Let us greet with faith and enthusiasm the new day which is ready to be born!

We have to do not with a "School," but simply with a tendency or, rather, with tendencies, i. e., there is nothing artificial, nothing *a priori* in the whole movement; enthusiasm is not suppressed; every personality has the opportunity to express itself fully.

In order to understand the ideals of the majority of our young painters, one must be intimate with the evolution of French Art. This in spite of the passing errors and follies in which the impartial spectator sees as a proof of overflowing energy, remains, the great example and guide of Belgian Art. Let us add immediately that this ought not to be interpreted as a sign of their weakness. More than this: It becomes their constant duty while accepting the power from whatever source, to apply it to new tasks according to new plans and new instincts.

The pleasure derived from painting is equal to that which the old Flemish and the new Belgian masters, such as Ensor, Oleffe and Rik Wouters, have experienced in their work. The influence of these three

"Prayer"—By Servais.



"A Bust"—By Rik Wouters.

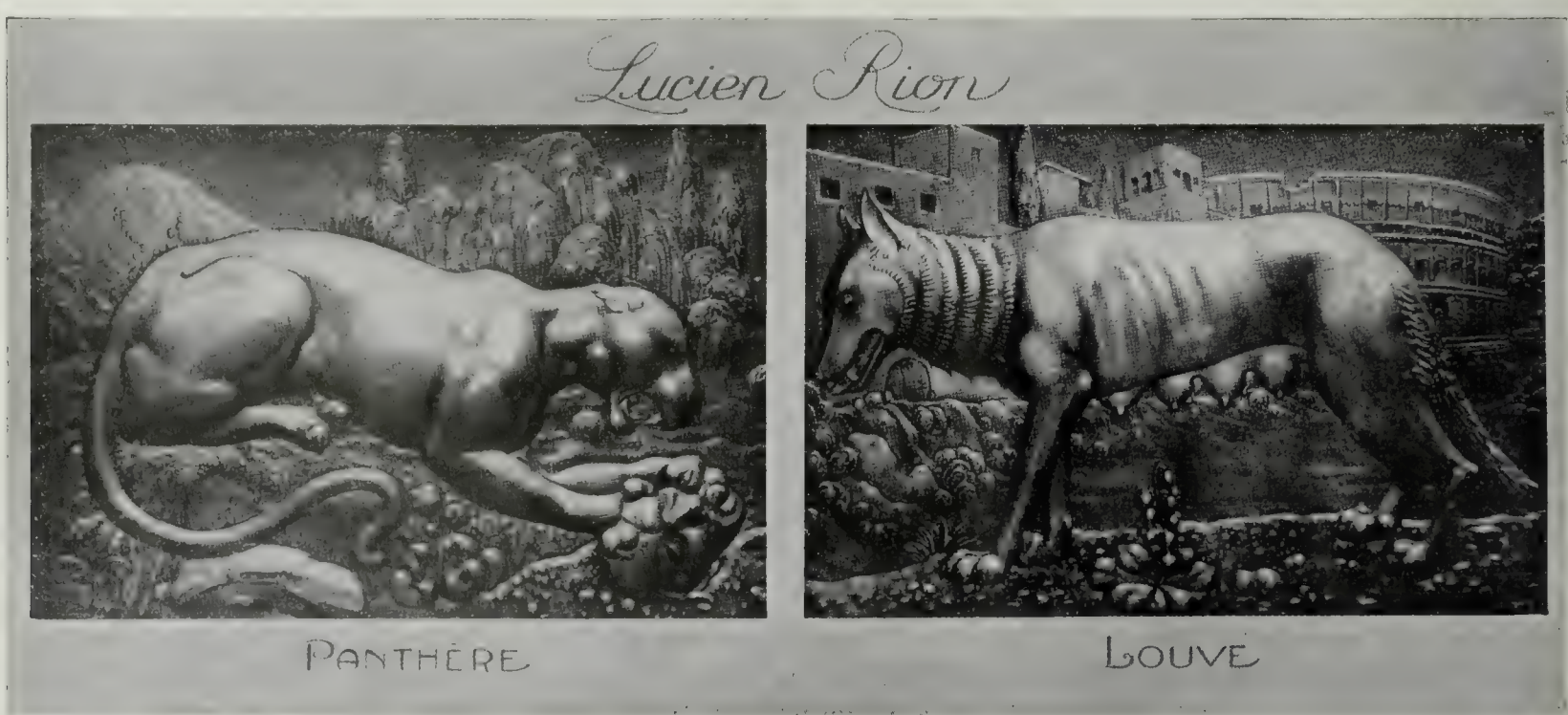
"Ruins of Louvain"—By Delaunois.

last-named masters fortunately is an even one. Now that Wouters is dead we have only Ensor and Oleffe left to maintain a direct contact between the rising generation and its predecessors, young in heart, to become less the leaders of the younger generation than its comrades, and one could quote the names of many artists who owe to them the best that is in them.

Two personalities of the new movement, Schirren and Dehoy, deserve special mention. No doubt the art of Schirren, lacking in calm, does not, at the first onset, provoke the sympathy of the observer, there transpires through his work so tenacious a will, a tension so evident, a disdain so proud, a perseverance so able to express itself in a new language, even though the latter be a stammering tongue, it is soon followed by approval. This alone would suffice for his glory, if he were not, even in his least complete works, a painter whose passion and feverishness stirs our souls.

Charles Dehoy, who lived for a long time in France groping patiently his way, is at last striking out with a decided step. In his work the virtues of the race and preoccupation of his epoch find harmony in his instinctive comprehension of rhythm and measure, which are in art the inexplicable and complete perfection. An eminently delicate and sensitive nature reveals itself to us in his landscapes, still lifes, interiors, where not eyes alone are charmed. His works are food for the soul and its dreams. There is more than reality in his paintings, although it is fully there. The real artist confides us in his works less what he sees than what he feels, before the mystery of beings and things. What is important for him, more than anything else, is to communicate to us his most fugitive, as well as his most essential emotions and sensations. A serenity grows out of his art, a purity, a grandeur, which inclines us to the belief that Charles Dehoy will give us the full measure of his talent, should ever vast wall paintings for which he is eminently qualified by its patience and seriousness be intrusted to him.

This survey of the Belgian Art during the war is not complete. We feel a certain pride in recalling to memory what has been done within the space of those four sad years by (*Continued on page* 244)



This is one of a series of relief panels by Lucien Rion that created much interest.

Among the White Tree Trunks

Photos Courtesy of "Annual Swedish Art"

THE ART OF CARL LARSSON

This Swedish Artist loved life as he loved his work. He respected both and demanded a like respect from his pupils. His death this year bereaved the art world of one of its greatest exponents

LONG shown and highly regarded by American artists, Carl Larsson's passing this year was hardly more than mentioned at the time owing to our deep interest in the armistice and its political ramifications. Yet admired as he is as an artist, few people realize the tremendous personal influence he wielded or how sincerely he is mourned by the thousands who had come in contact with him.

Albert Engström, himself an able artist, was a pupil of this master. And to him we are indebted for considerable data that portrays Larsson in an intimate and pleasing manner. "Carl Larsson came into my existence," says Engström, "as a man of lines, living, and inspired by a happy joy in life. I had read Anderson's fairy-tales, but was just as fond of Larsson's illustrations of them. I felt that his lines were tingling with life, or rather, with a desire for life. In these drawings the trend of his future talent was evident."

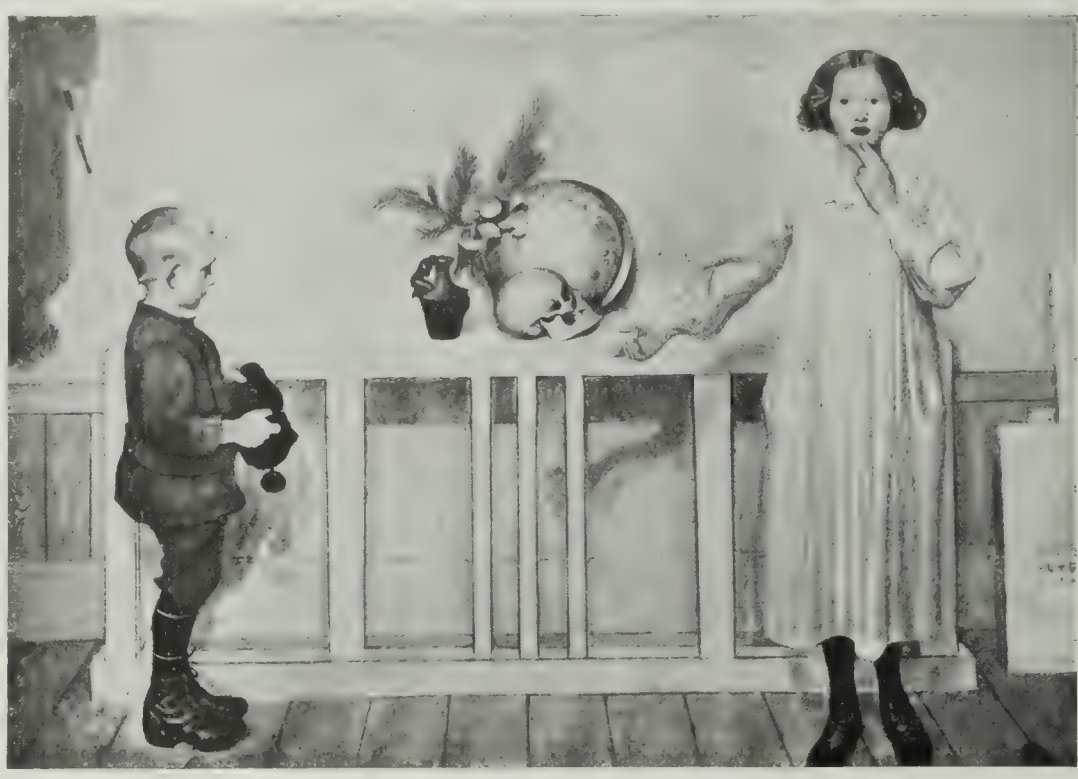
Last Model in the Summer

Larsson's early days were given over to struggles against circumstances and at times he was nearly overwhelmed by poverty and ill health, but he never gave up—never lost his vision. For him his "star" sparkled out clear, and he followed it through the desert places of his life without faltering. Everywhere he studied and worked—Paris, Gothenburg, and elsewhere he trained his artistic muscle to do great things and he did them. The most difficult thing he had to overcome was a tempting facility to produce from his imagination. Yet there is no doubt but that this quality, combined with a serious search for and study of truth in drawing, is responsible for some of his best work. His frescoes in the Swedish National Museum are the summit of his work and of art. They are his receipted bill for the talent bestowed on him.

And the reason of this is his respect for life as well as his love of it. He loved to draw and paint domestic pictures and in them all appear a filial touch—a reverence and veneration. A chair, a table, a picture on the wall, all become the object of his respectful sympathy. His portrait of his father, shown here, examples this—yet no one paints children more delightfully. However, Engström feels that the chief attribute of Larsson's work is his purity of line. "It has been said," Engström writes, "that he resembles certain Italian masters of

the middle ages. But that is not true. He is himself. He depicted young women with a surer hand than the Italians. I know no one who went to work with more reverence, fear and joy, than he. Follow a line and see how out of its confusion of curves he sought his artistic mean proportional! He reached the point where simplification was the main thing and an interest in details yielded to lofty artistic will."

Notwithstanding this admiration for his drawing, Larsson loved color, too, and he evidently enjoyed it more than most of his fellow artists. His works blaze with a warmth that in the primary tones are of fire—and even the less brilliant ones have a luminosity as agreeable as it is unusual. Yet one feels in his reproduction of the vivid colorings of his peasants' dress and their homes that he loved their gorgeous colors to the point of exaggeration, tho he never allowed exaggeration to come to pass.



"Still Life"

In the three-panelled study "Among the white tree trunks" the silver and brown trees, the blue sky, and the verdant grass and foliage qualify the brilliant reds, yellows and blues of the clothing, houses and fields. Here is sympathy with color as with people, a truly splendid work.

As a teacher he was adored by his pupils—kind, sympathetic, a seer, he could be and was a stern chastiser of carelessness. Engström says he hated untruth, and that he had a way of looking ironically at a student who lied or pretended a love of work he did not really feel that was uncanny. Yet never did he fail in helpful criticism.

"Father"

For the American art student there is a world of material worthy of deep study in the works of Larssen, and the best of our artists have long made their obeisance to his superior knowledge and cunning. If color is the thing the student wishes to examine, here it is. If drawing enthralls him he will find many a thrill in Larsson's exquisite lines; yet, neither of these are, to my mind, the biggest things to be got from him.

Can anyone view his studies of peasant life, splendid as they are, without feeling the artist's love for these people and his immense respect for their inherent personal dignity and the dignity of their lives. And invariably he put over this feeling. Everyone comes to sense it and to understand his lesson. In these days too few human creatures realize the dignity of labor. Few in fact have any understanding of what it means. But the peasants of the northern European countries know it and their every act and gesture expresses a dignity that comes only from long generations of the appreciation of what honest work can do for people.

In Larsson's "A Miner's Cottage," we see an interior that, charming in its simplicity, is obviously decorated by the miner himself in his off hours. The walls are filled with rich foliage that discloses glimpses of sea and mountains with little animals of the wood hiding about, much after the manner of those in early Gothic tapestries. These designs are the imaginings of a miner's brain, but a well-arranged brain as might be expected of a man who worked quietly and carefully.

These are the impressions one gets of the miner from his work. However, Larsson has also given us a good view of that worthy himself and he is all his work suggests; quiet, dignified, self-reliant and gentle. The miner's wife and daughter are also seen, preparing the table for tea. It is a fascinating picture that speaks to all in one way or another.

Larsson's portraits are instinct with life and individuality. These people have lived and will continue to do so through his facile brushes and one marvels that the same mind that evolved them and his peasant studies could have conceived such exquisite illustrations for fairy tales. His drawing of Lisbeth, as the wicked princess in the "Blue Bird" leaves nothing to be desired and his sympathetic handling of the subject itself is poetic and lovely in the extreme.

A poet, a prophet and priest of art, he brought to his painting and teaching an exquisite understanding, and a breathless enthusiasm that not only bore down all barriers and made him famous, but crowned him with the deathless love of friendship. Whatever our debt to Larsson, the artist, can any tribute be higher than that he was an unfailing friend?

"In the Zoological Gardens."

"Preparation."

THE SIGNIFICANCE OF ROMANO DAZZI'S DRAWINGS

Italy appears again to have produced a wonder child to startle and thrill the world

NO less than one hundred and forty-eight drawings of Romano Dazzo were recently exhibited in the Bragaglia Galleries in Rome. They were in black and white and red chalk—sketches of animals seen in the Zoological Garden of the Villa Borghese, sketches of soldiers seen in the "movies," sketches of men, women, children, animals. Romano is a lad of fifteen, son of a Carrarese sculptor who lives in Rome, where the boy himself was born. He has drawn practically all his life. Surely there is international significance in this exposition. This display of Roman's inexhaustible storehouse of vitality, so brilliantly finding expression without the aid of instruction, unspoiled by the academies, permitted by parents whose wisdom should serve as an example for all parents to express and develop his extraordinary talent unhindered by "don'ts," surely this exhibition should interest us, not as a sensational spectacle of precocity—Romano is not one of those "infant progidy" pests—but as a sign of a talent that is so often eradicated from children by the incompetence of "art" teachers. As Signor Ugo Ojetti suggests in the introduction to the splendid folio of drawings recently published by the new Roman art journal, the *Valori Plactici,* these drawings will be of the greatest value if they reawaken consideration of the whole question of the teaching of art in public schools. Have rules and regulations, professors, models, medals, contests and honors, ever produced the moving and positive results that have grown out of Romano Dazzi's passionate interest in drawing?

"Body to Body."

Needless to say, this talent did not grow and bloom like a weed. It was guarded and cherished by artistic parents. It was watched. It was allowed to evolve. The helpful suggestion at the proper moment was not wanting. This talent, not unworthy now to be called genius, is an evolution. And in this evolution Romano has paralleled the evolution of the art of the human race. Signor Ojetti tells us that Romano's earliest drawings were line pictures, expressing or indicating ideas rather than copies of natural objects. To him, walls, windows and roofs did not mean those of any house, but of the house in which he himself lived, his own home. His infantile pictures of a man walking were always of one particular man — his own papa!

Thus began the exceptional development of the visual memory of the boy. This power has not been developed consciously, but instinctively and with the aid of an interest so powerful that he has been discovered sitting up all night drawing on numberless sheets of paper lines that (*Continued on page* 244)

THE NEW RODIN MUSEUM

THE beautiful old Chateau Biron, near Meudon, a suburb of Paris, has become a museum containing not only his own works but all the precious things he held dear.

The whole world is interested in the establishment of Rodin's home near the charming village of Meudon as a public museum, as it is a veritable treasure-house of art and is itself a building well worth visiting. Its cloisters, the garden with its old trees and quaint flower beds, the trellises interlaced with roses and clematis were beloved by Rodin.

Nearby, too, is the little forest of Meudon, so old that it figures in stories of the Middle Ages; and here the master walked every day, dreaming and planning those works that have become glorious realities, taking luncheon at one of those fascinating country inns that shelter alike carters and statesmen. With him, in the old days, wandered Puvis de Chavannes, also musing his plans for decorative painting.

Hotel Biron, Rodin's home for many years, is now a museum of art.

In the heyday of his life there gathered in the Chateau Biron a group of people worthy the name of Salon. There were, as might be guessed, all the great dancers, Loie Fuller, the Japanese Hanako, Isadora Duncan and Nijinski. And when the King of Cambodia visited France his dancers too were included in the circle. But dancers were not the only ones who came to Meudon. Chavannes, Rostand the poet, alas, now dead, Anatole France and numberless others. And many tender and intimate stories are related of the reunions at Rodin's table.

The gallery, a rotunda which forms a wing of the museum and joined by a colonnaded portico, had been constructed at the Pont de l'Alma, in 1900, to hold the master's exhibits, and it so pleased him that he had it transported to his place at Meudon. There he worked and there the marble workers carried out his designs, for he seldom put his hands to the marble, though the work was constantly under his surveillance and subject to his criticism.

Further up the hill stands a superb façade of a building that had long been a landmark at Issy. When it was pulled down Rodin purchased it and had begun its reestablishment on his estate, intending that it should shelter the main part of his collection and form a second wing of the chateau.

These wings as well as the chateau are to-day vitally interesting to the art world, for never has the world had preserved for it intact the home and workshop of a master. Here are assembled, and as he placed them, not only his own works, but those of the old masters and also the modern ones, for Rodin appreciated the best always, regardless of age or condition. Perhaps nothing examples his greatness so clearly as this, and it may be said safely that he will take his place with Michel Angelo and Phidias. Thus through the forethought of the great sculptor and the wisdom of the French Government, the little forest of Meudon and his home take on new interest for Americans because it is near the Rodin's home—and because he loved them both.

LISBON HAILS do CANTO

THE Azores and Porto Delgado have come in for a good deal of notoriety in the last years of the war when they were questioned as being supply bases for the German submarines, and this summer they again burst into the limelight as the landing-place of the American oversea fliers. Now we come to know them in another light, for in the Spring Exhibition of art at Lisbon, Ernesto do Canto's sculptures created so much favorable comment that Porto Delgado again finds a place in public attention. It is with pleasure we reproduce one of his works here which we are able to do through the courtesy of the *American Magazine of Art.*

There is tremendous feeling in do Canto's work aside from the modelling, itself of high order, and an expression of a sympathetic understanding of his subject that is seldom found in sculpture. One feels that he is really a portraitist.

The work pictured here has qualities of the classics, yet is at the same time very modern in its treatment. Observe the complete relaxation of the figure. It is masterly handling that accomplished such results.

Copyright by the American Federation of Arts, 1919

This sculpture by Ernesto do Canto of Porto Delgado was acclaimed at the Lisbon Spring Exhibition as one of the best sculptures in years.

ARTISTS IN FACT AND FICTION

As Compared in Two Recent Books

BY one of those coincidences in the world of art and literature that often occur and always surprise, the publication of the letters of Paul Gauguin to G. D. de Monfried* parallels the appearance in this country of W. Somerset Maugham's new novel, "The Moon and Sixpence."† At least one reviewer has hazily declared that the novelist has based his novel upon the life of Gauguin. It must be admitted that there are striking similarities. In his composite portrait of the eccentric and unpleasant genius, Charles Strickland, Mr. Maugham has undoubtedly put no small part of Gauguin. But he attempts much more: this novel is significant because it is so tinctured with the ironic tragedy of all of modern art, of every great artist, struggling against the weight of misunderstanding and Philistinism. This in itself is no new theme. Mr. Maugham's success, a success that is widely heralded, is due not so much to his portrait of his rather pedestrian though quite authentic genius, as in his ability to depict the inhuman and unpleasant qualities of this Charles Strickland. He is misunderstood; but the reader at least is made to understand why such a genius must always be misunderstood by sanity and common sense.

Mr. Maugham's artist, it must be confessed, is essentially Anglo-Saxon. "The Moon and Sixpence" is written in the form of a fragmentary biography, always from the point of view of comfortable sanity. This point of view precludes anything in the nature of subjective revelation. We never get inside the genius. There are no flashes of self-revelation, nothing in the way of spiritual insight of the Dostoevskyan sort. But Mr. Maugham's method has its own compensations—compensations in the way of added irony and satire. For the narrator must perforce confess his own lack of understanding and foresight; and the basely deserted wife of the "genius" finds herself, after the death of Strickland in far away Tahiti, enjoying the fruits of his posthumous fame and purveying in honeyed terms her reminiscences of her delinquent but now thoroughly appreciated husband. The author neglects none of the obvious opportunities offered by this situation, and is especially successful in contrasting the mad scramble for Strickland's paintings and sketches after his death with the complete indifference of the "art lovers" who might have picked them up for five or six francs when they were wet on the canvas. One of Mr. Maugham's finest achievements is in conveying in non-technical terms to the layman the sense of the amazing quality of his "hero's" painting. Dying of leprosy, Strickland decorates the walls of the Tahitian hut in which he is spending his last miserable days, leaving strict orders for the destruction of this work. The narrator gives his impression of these decorations: "The colors were so strange that words can hardly tell what a troubling emotion they gave. There were sombre blues, opaque like a delicately carved bowl in lapis lazuli, and yet with a quivering lustre that suggested the palpitation of mysterious life; there were purples, horrible like raw and putrid flesh, and yet with a glowing sensual passion that called up vague memories of the Roman empire of Heliogabalus; there were reds, shrill like the berries of holly—one thought of Christmas in England, and the snow, the good cheer, and the pleasure of children—and yet by some magic softened till they had the swooning tenderness of a dove's breast; there were deep yellows that died with an unnatural passion into a green as fragrant as the spring and as pure as the sparkling water of a mountain brook. Who can tell what anguished fancy made these fruits? They belonged to a Polynesian garden of the Hesperides. There was something strangely alive in them, as though they were created in a stage of the earth's dark history when things were not irrevocably fixed to their forms. They were extravagantly luxurious. They seemed heavy with tropical odors. They seemed to possess a sombre passion of their own. It was enchanted fruit, to taste which might open the gateway to God-knows-what secrets of the soul and to mysterious palaces of the imagination. They were sullen with unawaited dangers, and to eat them might turn a man to beast or god. All that was healthy and natural, all that clung to happy relationships and the simple joys of simple men, shrunk from them in dismay; and yet a fearful attraction was in them, and, like the fruit on the Tree of the Knowledge of Good and Evil, they were terrible with the possibilities of the Unknown."

THIS is a splendid example of what the artist might term romantic and sentimental criticism. It is "literary" perhaps, in the invidious sense, just as Pater's description of the Mona Lisa is. Nevertheless, in a novel of the character of "The Moon and Sixpence," we believe that it is perfectly justified because it conveys so admirably the effect of Strickland's art upon the layman. Small wonder that sanity and common sense cannot understand the products of the erratic geniuses of our age, since there can be but slight doubt that these strange artists do not understand themselves. Their work wells out of the unconscious. They are possessed of demons, and outside the sphere of such overpowering and insane desire sink to the level of the commonplace or the subnormal. Mr. Maugham has with rare insight refrained from softening the brutal aspects of his portrait, at the same time insisting that greatness in art—true greatness—does not necessarily make the "genius" a kind-hearted father and husband. With subtly controlled irony he gives us the typically British view of genius as a disease strange and incurable and devouring, for which scientists have so far discovered neither cause nor cure.

GAUGUIN'S letters come just at the right moment to "prove" the truth of Mr. Maugham's novel. They give us the subjective revelation that is missing in the fiction. Gauguin first reveals himself as the middle-aged clerk in Paris, working for eleven years in a bank, a model husband and father, and then suddenly sacrificing "everything for his art." At first he painted on Sundays with Pissarro, then every day in the week; then we see him giving up the bank and the family, drifting to Tahiti, then "going native" in the Marquesas, scattering his unappreciated canvases over the tropics, and writing frantic letters for money. Gauguin was the extreme case of the art disease. Reading these letters, one finds no taint of virtue, no glimmer of unselfishness, no flash of kindness, no sudden outburst of wit or intelligence. He lived outside the world of morality, and he was no less a stranger to intellectual activity. Like Somerset Maugham's Strickland, he wanted only to paint. All he asked from across the world, of his Paris friends, was paint-tubes, canvas, brushes, food and money, miserable petty amounts of money, just enough to keep body and soul (if there was a soul) together long enough to keep on painting. His friends could not see any salable quality in those strange canvases, so often they refused him the money. One is reminded by some of these mad calls for help of Léon Bloy's brief note to a friend: "I am a genius. You are a nonenity. Send me twenty francs!" That is the spirit of these letters of Paul Gauguin from the South Seas—queer, savage, begging letters. In one he said that all "these preoccupations are killing me." And, as a matter of fact, they did, as the record of his death shows.

THE most valuable contribution of this book is the subjective picture it gives us of the process of artistic creation. Here is something that Mr. Maugham misses in his imaginary biography. Gauguin thinks that there is a moment when the deepest feelings are in fusion in the very depths of the artist's being, and suddenly burst form in the lava-stream of creative activity. Much may have gone on previously, he thinks, but this is the first moment of which the artist *qua* artist is aware. Reason has nothing whatever to do with it, and the true artist should not correct the product of such supreme moments by the light or the implements of reason. He should never say: "I have got that arm too long! . . . If Bouguereau made an arm too long—oh! yes, for what would then be left to him, since his vision is only in that, in that stupid precision which rivets us to the chain of material reality."

Gauguin, it is true, did distort Nature, but he never abandoned her. In his masterpiece, "Where did we come from? What are we? and where are we going?" there is symbolism; but men are men, and trees are trees. It is a canvas five yards long and two high. It is painted in "bleu et vert Veronese," against which these symbolic nudes stand out boldly. Birth is at the right, Death to the extreme left, suggested by figures near those states. In the centre a huge native plucks the fruit. Behind stand the "vanity of speculation" and the "certainty of another existence." It is possible, it must be, that Gauguin possessed secrets he cared not to reveal even in these intimate letters.

* Lettres de Paul Gauguin à G. D. Monfried. Paris. Cres. 5 fr.

† The Moon and Sixpence. By W. Somerset Maugham. New York, George H. Doran Co.

Early Colonial Types and Their Lessons to Present-Day House-Builders

By HAROLD DONALDSON EBERLEIN

IF ever there was a time when necessity ought to be the mother of invention, that time is right now. And one field in which the urge of necessity ought to put spurs to ingenuity is the field of domestic architecture, at least so far as small and moderate-sized houses are concerned. Whether the present manifest need of simplification, along with the high cost of labor and of building materials, is to be allowed to stunt invention and excuse a makeshift banality, or whether these limitations, whose pinch every prospective house-builder is feeling keenly, are going to stimulate design in a beneficial way, rests entirely with ourselves.

Without in the least decrying the cultivation and exercise of originality, it is worth while to remember that originality is pretty sure to get an helpful fillip from a broad knowledge of precedent and that not a little architectural wisdom, susceptible of advantageous application to current needs, is to be derived from an intimate acquaintance with the way in which similar needs were met in the past. In what follows it is the aim to call the reader's attention to a source whence not a little of pertinent suggestion is to be drawn, a source of which we have been somewhat neglectful, perhaps because, in one phase or another, it has been so close to our own doors—the truly Colonial domestic architecture of America which, in its varied local forms, wholly differed from and antedated the Georgian mode of expression and had attained practically its full development by the end of the first quarter of the eighteenth century, although for a long time after that date the earlier and simpler types continued to be used alongside of the more formal dwellings of Palladian provenance.

"Whitby Hall," Kingsessing, Philadelphia, western end, built in 1754, belonging to the Georgian period but retaining certain Colonial exterior features.

The Van Cortlandt Manor House at Croton, N. Y., built in 1681 or before.

Anyone who knows American history, and especially American architectural history, knows that our Colonial forebears of the seventeenth century and the first quarter of the eighteenth were not unworthily housed. Their method of life was simple, but there was also an amplitude about it that perfectly comported with their station, and this fact considerably adds to the present desirability of making some analysis of the several aspects that Colonial architecture assumed in the different parts of the country. In this examination it should be borne in mind that the term "Colonial" is never applied to any work of Georgian derivation, and that the ignorant and slovenly usage which habitually confounds them is misleading and indefensible.

Aside from the mere temporary cabin stage, the earliest New England house was nothing but the old English half-timbered house to which the colonists had been accustomed in the Mother Country. It was as natural for them to build that sort of dwelling as it was for them to wear hats. The fashioning of it was as much a part of their

common store of experience and knowledge as were the arts of brewing, baking or sewing. When the rigors of New England climate and the warping of insufficiently seasoned timbers, however, made it plain that some changes would have to be made to meet the stress of local conditions, they cased their dwellings with clapboards and so kept out the weather. Nevertheless, the old half-timbered structure remained underneath the clapboard jacket, the overhangs were still plainly visible, and the general contour and plan were unchanged. In the average house the plan was simplicity itself—on the ground floor two large rooms and, if there happened to be a lean-to, as there almost always was, a third room back of them; the floor above followed the same plan; between the two chief rooms, the house door, a small entry, the staircase, and the massive central chimney. One beauty of such a plan was that it was quite sufficient in itself for the ordinary needs of a simple but dignified mode of life, and yet it could easily be added to as occasion arose without losing its compact centralization or becoming unwieldy and inconvenient. In its simplest and most usual form it pre-supposed a full and constant use of large rooms without a fretful and unnecessary specialization, a characteristic we shall do well to heed seriously. Houses of this type are to be seen throughout the New England states and the example shown is enough to recall their general appearance.

The Dutch Colonial house of the Hudson Valley, North Jersey, and the Dutch portions of Long Island has a fortuitous character that at first attempts to analyze seems somewhat baffling. There was generally an ell and the kitchen in the ell was apparently the pivotal item of the domestic organism. Sometimes there was a hall with a staircase and sometimes the entrance was directly into a living-room. But whatever diversity of plan there may have been, the Dutch Colonial house in its various phases possessed certain definite merits that commend it to our earnest consideration.

"Glen Fern" on the Wissahickon, Philadelphia, built about 1740—a purely Colonial type surviving in the Colonial period.

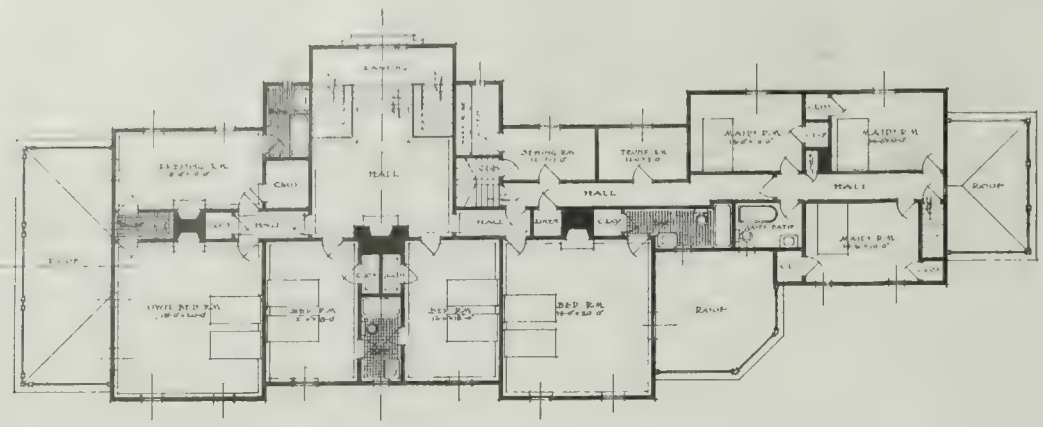
It was flexible in its easy adaptability to circumstances. One feels almost inclined to call it elastic from the readiness with which its holding capacity seemed equal to being stretched to meet any demands made of it. It was compact and economical of space without being cramped; there was no waste space but most of the rooms were large, large enough at any rate for solid comfort and convenience. In many cases there were bedrooms on the ground floor, so that the upper floor could be utilized for extra bedchambers or for storage purposes. When the upper floor was fully used the rooms were practically in the roof anyhow and the lines of the roof were so adjusted that the cost of building was minimized. The interior spaciousness of Dutch houses that appear small outside is often astonishing. One way in which they economized space was by having the bed-chambers devoted strictly to sleeping accommodations and no larger than actually necessary. This is a consideration worth noting because a great deal of space in our modern houses is taken up by bedrooms of unnecessary size where less cubic space would answer without at all sacrificing requisite airiness and ventilation. It has been humorously suggested that the early Dutch builders were adepts in making the most out of a limited space thanks to their inherited canal-boat experience.

The exteriors were characterized by an homely substantiality and an engaging informality both in design and in the use of varied materials. Absolutely devoid of any pretentious quality, the Dutch exterior was the embodiment of architectural candor, and therein lay much of its charm. The choice of materials and the way they were used depended upon what each particular neighborhood most readily supplied. Hence not a little of the indigenous flavor of this style, wherever you may chance to find it. Along the Hudson and in North Jersey, where stone was easily to be had, stone was used; in Long Island, where there was no native stone, shingles or clapboards formed the walls.

The Middle Colonies type, found in Pennsylvania, West and South Jersey, and Delaware, is descended from the old English and Welsh stone farmhouse and represents a mode of architecture that it was perfectly natural for the settlers to perpetuate, inasmuch as most of them hailed from the parts of England where stone and brick traditions strongly obtained, just as many of the New England people emigrating from such parts of the Motherland where the timber tradition prevailed, had in like manner shown their inherited preference for it by perpetuating it, so nearly as circumstances would permit, in the land of their adoption. The Middle Colonies type, built as it usually was of stone or brick, nevertheless evidenced necessary modifications according to the exigency of local conditions. In certain places where the native stone was more or less porous it was found expedient to apply a coating of stucco, while in West and South Jersey, where it was often inconvenient to obtain stone or brick, the same type was expressed in wood, although stone or brick were preferably employed when they were available.

In these dwellings the house-door often opened directly into one of the rooms and the staircase, as like as not, ascended from this room to the floor above. If there was a separate stair hall, it not infrequently was well within the house, having no direct connection with the house-door. Very often the staircase was boxed in and shut off from the living-room by a door, the only indication of its presence being a run of two or three steps with (*Continued on page* 246)

AN EXPRESSION OF A NATIONAL STYLE

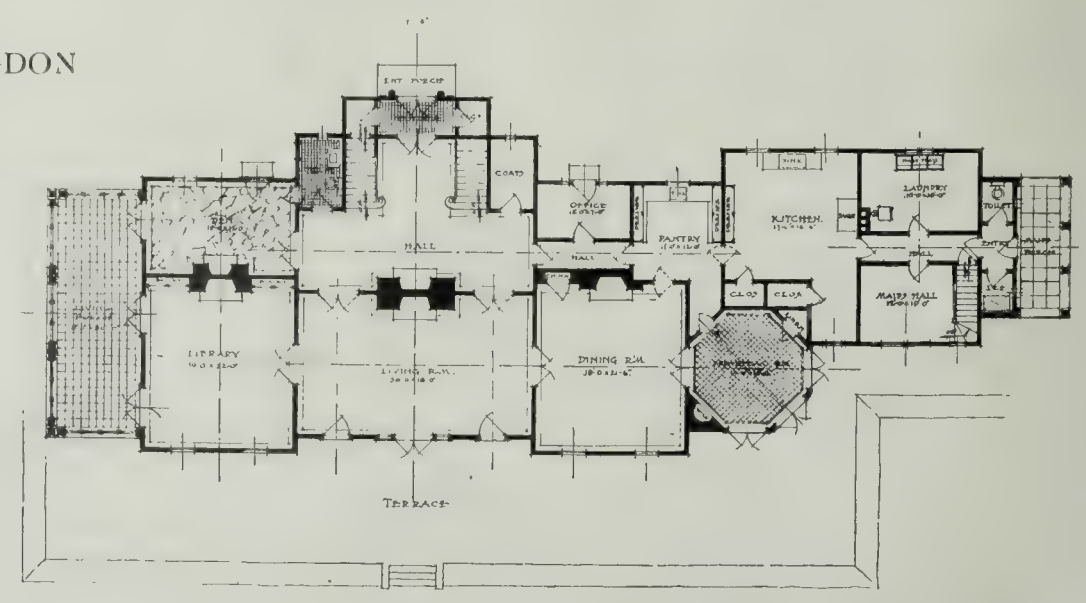


Second Floor Plan

An unusual feature of this second floor plan is the spacious hall with a fireplace. The whole plan is an ample one, laid out in a logical and practical way.

Perspective sketch of a type of house which is true to the national traditions of early American architecture, in design and in materials.

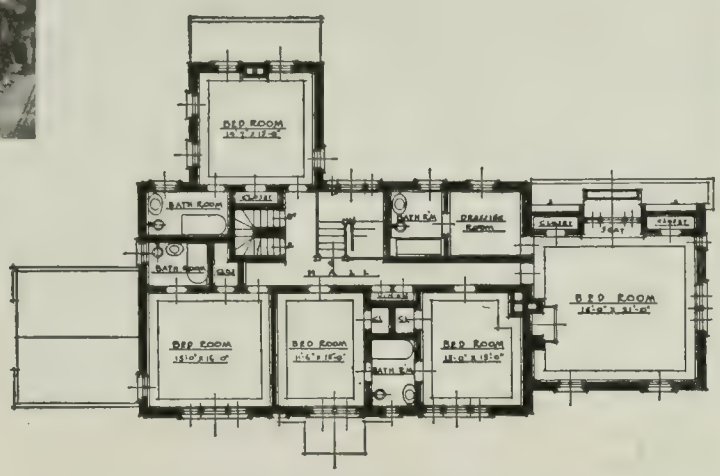
HOLLINGSWORTH & BRAGDON
Architects



This type of plan, now become widely popular in America, utilizes the English idea of a "garden front," accomplished by throwing the service portion to one side, so that the house really has no "rear," but two fronts, the "garden front" and the entrance front.

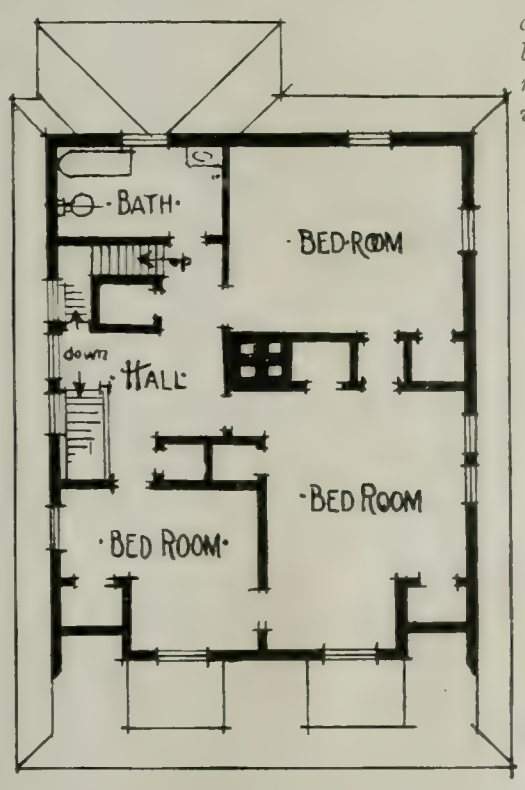
AN EARLY AMERICAN TYPE OF BRICK HOUSE

seen in an attractive modern rendering by
Aymar Embury II., Architect

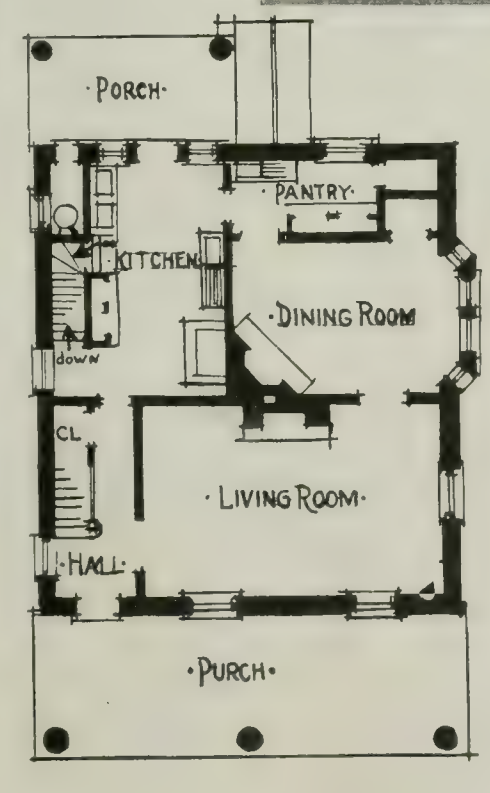


The second-floor plan, an arrangement practically suited to the requirements of American life to-day.

The first-floor plan of the brick house above, showing a logical and agreeable relation and communication between the main rooms, with the service portion admirably compact.



Second-floor plan of the small house to the right. Any architect will agree that here is a problem requiring the greatest ingenuity to solve successfully.



A HAPPY SOLUTION OF PLANNING THE VERY SMALL COTTAGE

In this type of dwelling every inch is of importance. There can be no waste space, and the architect's problem is not one of securing large architectural effects, but of ingeniously providing a maximum of living accommodation in a minimum of floor space. There is admirable simplicity in this plan, and an unusually attractive aspect to the exterior.

CHARLES BARTON KEENE
Architect

Copyright "Country Life"

The approach to the main entrance.

Copyright "Country Life"

Another view of Crowhurst.

THE HERITAGE OF BEAUTY

An old Sussex Country House, and some of the things it should mean to us

LIVING in an age which is largely preoccupied with facts and figures, there is a real danger that the many things often vaguely spoken of as our "heritage of art" may suffer eclipse. Too many people, for instance, would find their interest in this charming old Sussex country-house centering about the fact that it had been acquired by the Duchess of Marlborough; and the more quickened is this kind of interest, the less is there likely to be any realization of the vivid fact that the most important, the most beautiful, the most permanent essences of such an old house as this belong equally to us all.

And this belonging is remarkable in that it transcends literal legal possession—it is not a thing to be bartered or sold away from us, for it is a part of our legacy from the past, held in tenure by us just so long as we keep alive an appreciation and an understanding of the meaning of all beautiful things and of the aspirations and ideals of our ancestors, from whom we inherit the art of the ages.

Copyright "Country Life"

A corner of the moat.

I do not mean, necessarily, that our legacy is confined to English soil, for all that most of us are of Anglo-Saxon descent. Some of our ancestors may have lived in Italian villas and French châteaux, or even in great mediæval castles.

Many of these things which they have handed down to us exist in real and tangible form to-day, and if we possessed the secret, we would all be able to own, mentally and temperamentally, our castle in Spain, or our ancient ancestral hall in England.

It is a secret which everyone must find out for himself, though it is possible to give a few hints. There is really nothing occult about it. It is all based on the hypothesis that you or I may, in terms of real appreciation, own more of a fine old house than the man in whose name it stands in the deed. We need not assume, by any means, that all owners of storied manors, villas or châteaux are blind to the meaning or beauties of their abodes. Even supposing they are keenly alive to every subtle association, still they cannot appropriate or in any way hypothecate the equity we hold through right of inheritance. That is one of the outstanding advantages of fully understanding the workings of mental and spiritual possession—a kind of possession which is stronger than nine points of the law. For the proprietor of an old and beautiful house might in no sense possess any part of it in any way other than technically. His papers of ownership are a travesty on real ownership (*Continued on page* 248)

Inequality of the terrain naturally suggested possibilities to the practiced eye of the landscape artist. In this case a rocky grotto and a cascade emerged with a singularly happy—and cooling—effect.

Several houses occupied the site of about one and one-half acres before clearance was started.

Plantation plans were so carefully worked out that nothing of the city is seen from the transformed garden, excepting a glimpse of an adjoining church. Careful selection was made of foliage to blend aright with the rockwork.

BRINGING THE COUNTRY TO TOWN

By the transformation of a city block from brick and mortar into a sylvan retreat, Francis E. Drury, Esq., of Cleveland, has set a unique example in beautifying an urban space. Has not your town a disused quarry, brickyard or unsightly spot which might be beautified in like manner?

IF the nature-loving men and women of means of America continue their praiseworthy efforts, our cities are going to be really worth while inhabiting. The amount of individual money and thought now expended upon city beautification is one of the helpful communal signs throughout the country.

Hitherto, there has been a generally negligible amount of private enterprise in this direction, and many Americans have wished that New York, Chicago and other cities might possess such charming cases of vegetation as are to be found in London; such, for instance, as Berkeley Square, Grosvenor Square, Bedford Square, and many others which have endured for centuries as part of the great private estates of the British metropolis. Paris and other foreign cities show the same sort of thing and there is an encouraging tendency abroad to throw open these beautiful private squares for public use.

Rough and unlovely, the cellar of an old house was changed and enlarged into this beautiful miniature lake. Aside from the subdued rumble of trolley cars on the avenue, and the other sounds of a great city, one might imagine this to be a sylvan retreat—far, indeed, from the madding crowd.

In America, the "city park," usually of indifferent proportions and utility in the smaller places, is being reinforced by individual enterprise, so that many open spaces are being permanently added to the Nation's breathing spaces. After the manner of modern landscapers, the Euclip avenue garden, Cleveland, Ohio, herewith illustrated, reproduces the homeland atmosphere.

Several houses occupied the site of about one and one-half acres before the clearance was started by Messrs. Vitale, Brinckerhoff and Geiffert, landscape architects of New York. The plantation plans were so carefully worked out that nothing of the city is seen from the transformed garden excepting a glimpse of an adjoining church.

The inequality of the terrain naturally suggested possibilities to the practiced eye of the landscape architect, and a rocky grotto with an appropriate statue is one of the chief charms of the garden and balances the beauty of the pool and tea-house, the work of Messrs. Walker and Weeks, the Cleveland architects.

Seven varieties of sedum were transplanted into the dry and sandy soil, which corresponds with their native habitat. For shrubs, the native dwarf juniper and laurel were mainly depended upon. The photographs were taken during the first summer of the new garden's life.

CINEMATOGRAPHY, A NEW ART FOR AMATEURS

This new Art not only affords an expression of artistic feeling, but allows cinematographers to see themselves as others see them in their home as well as elsewhere, while as an educator it has no equal

WHEN a reigning king of the proudest kingdom on earth and head of a royal house as glorious as any in history goes in for the movies, and actually registers pictures himself, it is quite time for us democrats to unbend a trifle from our dignity, and look into the matter for ourselves.

The photo shown here of King Alfonso of Spain "reeling" a scene is as genuine as his enthusiasm for this new art, which is really an art, since it includes all the requirements for photographic work, plus a knowledge of humanity and nature that is psychologic —if one is to obtain the best artistic results. Yet the mechanics of the work have been so simplified that the difficulties common to kodaking are almost eliminated so far as taking pictures is concerned, while the running off of a scenic reel can be done by anybody.

A lack of space precludes fuller explanation of the mechanics of cinematography. What interests us more and vitally is how this art, which has been made possible for the general public through the production of small, safe, machines and inflammable films—is going to affect our lives and influence our general education as well as our art instincts.

Facts are the best exemplars always and there are many. School boards and educators generally throughout the country are setting aside generous portions of their fiscal allotments for the installation of movie machines and the establishment of a regular library of films for educational work. Many schools in the West, (that land of progress) have used them for some years in the teaching of history, but with the rapid and widespraed appreciation of excellent results, numbers of other studies have been added to movie teacher's list until now the child of eight knows far more of physiology, geology, geography, of bird and animal life the world over than most of his elders, and all has been absorbed with no tax to the youthful mind or memory.

If this has been accomplished already, what can not be done for art? Imagine the vast educational value of showing children how a painting, an etching, a work of sculpture is done. And how many excellent artists in embryo may be saved to us from failure to embark in the right branch. Half the failures in life are due to the fact that "the failure" in question chose the wrong course.

Aside from this phase, whose results will take longer to attain, there is an immediate return—grace of action—that comes almost at once.

It is said that the recent popularity of dancing has made everyone walk better, more rhythmically. If this is true, certainly the sight of ourselves moving through a reel, after the uncanny first impression is past, will make the most hardened of us admit that we — well — that we can improve our gracefulness! Animals register grace better than humans because they move naturally and rhythmically.

Courtesy "Pathéscope"

King Alphonso of Spain is an enthusiastic cinematographer.

There is another and intimate phase of this new art that makes an even broader appeal; we can have animate pictures of our loved ones; we can preserve for next year the beauty of this year's garden, and for the years to come the charms of childhood. Here is the great human appeal of the home movie. Here is the opportunity to visualize, at least, "the touch of a vanished hand."

After such tender thoughts it borders on the ludricous to mention the cost of such dear possessions, yet it is perhaps wise to risk the reader's humor and say that all these pleasures are available to-day at a price no higher than that of a first-rate phonograph, that there are no incidental expenses accruing further than the cost of membership to the circulating library itself, no more costly than the assembling of a phonographic library. And what is immediately important for everyone to know is that one of these new machines is adaptable to any fair - sized living - room, is safe and easy to manipulate.

The list of enthusiasts includes many well-known names beside that of his Spanish Majesty. Madam Alma Gluck and her husband, Efrem Zimbalist, turn out excellent films of their children. Heifetz, the violinist, spends much of his time from his "fiddling" taking movies of his friends, while others turn their attention to the more difficult business of nature studies. Among these, the filming of Mr. Henry Havemeyer and Mrs. Pembroke Jones is said to rank with that of professionals.

THE GLASS OF WATERFORD AND CORK

And How to Distinguish Them

By ROGER CAYE

WHEN one speaks of old Irish glass it is generally understood that the glass made at Waterford or at Cork is meant. Glass, it is true, was made also at Dublin, Belfast, and Londonderry, but the exceptional quality of the glass produced at Waterford and Cork has focussed the attention of the outside world upon those two places as *par excellence* the source of the best old Irish glassware.

From the collector's point of view, Cork glass is the more precious for the reason that there is less of it than there is of Waterford, and hence "finds" occur less frequently. The comparative rarity of Cork glass is due to the fact that the Cork factories were in operation for a shorter time than were the Waterford factories. As to design, texture and execution, although there are marked differences, there is not much room for choice in point of excellence.

Fruit dish and sweetmeat jar of Waterford glass showing hobnails, scallops and facets.

The qualities for which both Waterford and Cork glass are so highly esteemed by connoisseurs and glass lovers are (1) the *color* and *texture* of the metal; (2) the *design,* which includes both the contour and the pattern of the cutting; and (3) the *execution* displayed by the cunning craftsmen employed. Both Waterford and Cork glass belong in the category of "flint" glass, that is to say, glass in which one of the alkaline bases is *lead,* as distinguished from glass in which one of the alkaline bases is *lime,* a combination occurring in "bottle," "green," or "crown" glass of various grades.

Glass is the result of a fusion of which the main components are silica (usually sand) and at least two alkaline bases, one of them being some form of either soda or potash, and the other either lime or else an oxide of lead. The "flint" glass, or glass with a lead base, is both more lustrous and softer than glass with a lime base, and hence lends itself more kindly to the decorative processes of cutting and engraving.

The true Waterford glass is characterized by a peculiar bluish green tinge in the metal, which is readily perceptible to the practised eye if the piece be held in a proper light. This pale tinge, however, is not noticeable unless the glass be placed where the light falls through it, when the bluish green tone at once becomes discernible. This subtle trace of color constitutes one of the chief charms of Waterford, and once thoroughly learned can scarcely be mistaken thereafter for anything else. Whether this chance coloration, which nevertheless is singularly uniform, be due to the proportion or quality of lead in the mixture prepared for fusion, or whether, as some aver, it be attributable to the peculiar properties of the local flint employed, seems to be an open question.

The scalloped edge of this fruit bowl is typical Waterford cutting.

Sweetmeat jar and pitcher of very deep-cut Waterford glass. Observe the domed cover of the jar and its faceting.

Cork glass, in distinction from the Waterford, is marked by a very pale yellowish or amber tinge in the body of the metal. It is possible that this hue may be owing to a slight infusion of iron in the mixture or in one of the ingredients that entered into

(*Continued on page* 250)

THE ART OF TYPOGRAPHY

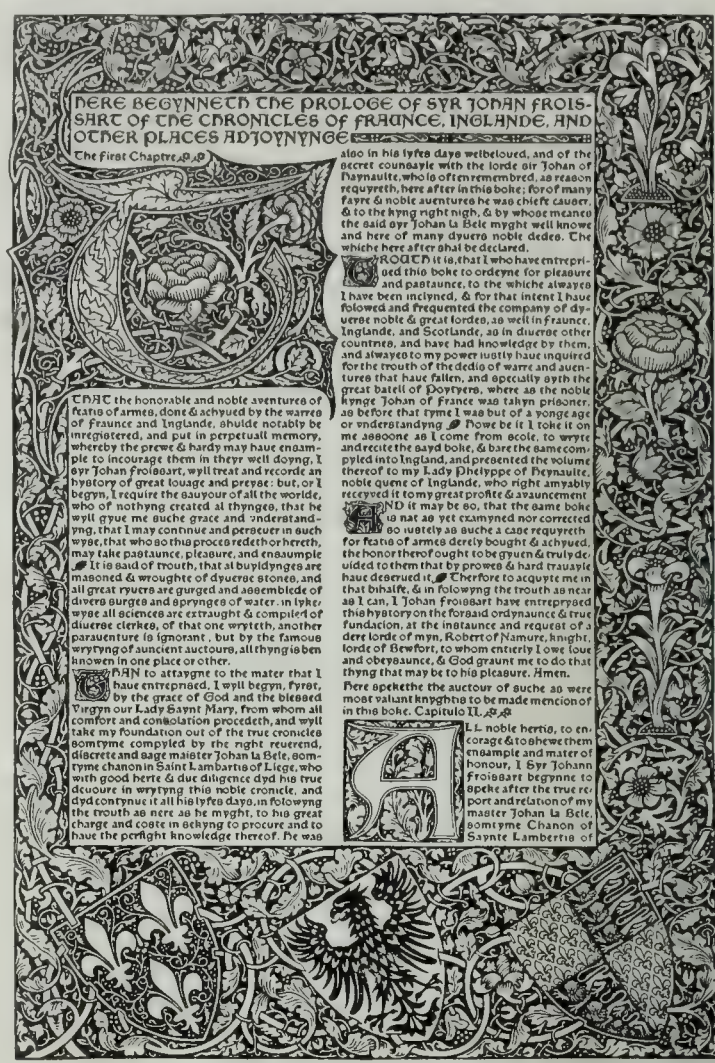
AND THE APPRECIATION OF GOOD LETTER FORMS

TYPOGRAPHY, one of the most interesting as well as most important of arts, would seem to have enlisted the interest of surprisingly few able men in this country.

It will be remembered that the revival of beautiful printing was one of the greatest interests of William Morris, in his earnest and far-reaching craft revival in England. Morris began experimenting with types in 1890, the year in which he founded the Kelmscott Press, and from then on brought out about ten books a year.

Mr. Holbrook Jackson (in "The Eighteen-Nineties"), writing of Morris and the revival of fine printing, says: "The act of printing was with him an act of reverence, and all of the volumes issued were printed in the spirit of love and fine literature." Morris evolved three beautiful type-faces—the "Golden," "Troy," and Chaucer" types, going for his inspiration and guidance back to Nicholas Jenson, who, during the years 1470-1476, made what Morris and many other typographers considered the best forms of Roman letters. The letter-form of Jenson, like all the works of the Renaissance, were developed from the stone-cut inscriptions of the Imperial age of Rome, upon which for over four centuries type-founders have tried to improve.

The achievements of the Kelmscott Press inspired the founding of several other presses devoted to the practice of printing as a fine art, notably the Vale Press, while most of the books of this press did not equal those of the Kelmscott, it has been said that their effect was more pronounced than that of any of the great presses.



HERE BEGYNNETH THE PROLOGE OF SYR JOHAN FROISSART OF THE CHRONICLES OF FRAUNCE, INGLANDE, AND OTHER PLACES ADJOYNYNGE.

The first Chaptre.

THAT the honorable and noble aventures of feats of armes, done & achyued by the warres of Fraunce and Inglande, shuide notably be imregistered, and put in perpetuall memory, whereby the prewe & hardy may haue enaample to incourage them in theyr well doyng, I syr Johan Froissart, wyll treat and recorde an hystory of great louage and preyse: but, or I begyn, I require the sauyour of all the worlde, who of nothyng created al thyngeo, that he wyll gyue me suche grace and understandyng, that I may connnue and persever in such wyse, that who so this procee redeth or hereth, may take pastaunce, pleasure, and enaaumple. It is said of trouth, that al buyldynges are masoned & wroughte of dyuerse stones, and all great ryuers are gurged and assemblede of diuers surges and sprynges of water. in lyke wyse all sciences are extraught & compiled of diuerse clerkes, of that one wryteth, another paruenture is ignorant, but by the famous wrytyng of auncient auctoure, all thyng is ben knowen in one place or other.

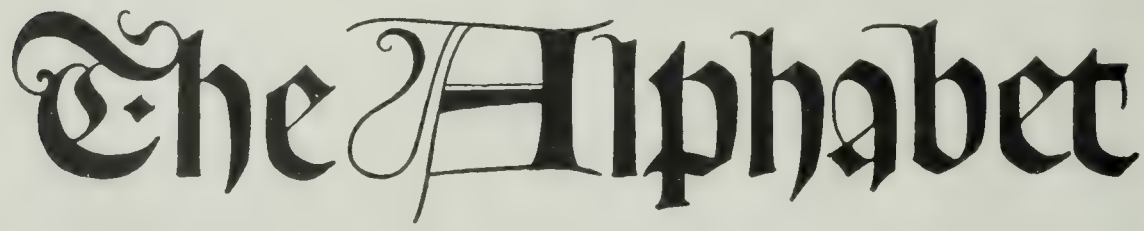
THAN to attaygne to the mater that I haue entrepriaed, I wyll begyn, fyrst, by the grace of God and the blessed Virgyn our Lady Saynt Mary, from whom all comfort and consolation procedeth, and wyll take my foundation out of the true cronicles somtyme compyled by the right reuerend, discrete and sage maister Johan la Bele, somtyme chanon in Saint Lambartis of Liege, who with good herte & due diligence dyd his true deuoure in wrytyng this noble cronicle, and dyd contynue it all his lyfes dayo, in folowyng the trouth as nere as he myght, to his great charge and coste in sekyng to procure and to haue the perfight knowledge thereof. He was also in his lyfes dayo welbeloued, and of the secret counsayle with the lorde sir Johan of Haynault, who is oft en remembred, as reason requyreth, here after in this boke; for of many fayre & noble aventures he was chiefe causer, & to the kyng right nigh, & by whose meanes the said syr Johan la Bele myght well knowe and here of many dyuers noble dedes. The whiche here after shal be declared.

TROUTH it is, that I who have entrepriued this boke to ordeyne for pleasure and pastaunce, to the whiche alwayes I have been inclyned, & for that intent I haue folowed and frequented the company of dyuerse noble & great lordes, as well in Fraunce, Inglande, and Scotlande, as in diuerse other countries, and have had knowledge by them, and alwayes to my power iustly haue inquired for the trouth of the dedis of warre and auentures that haue fallen, and specially syth the great batell of Poytyers, where as the noble kynge Johan of France was takyn prisoner, as before that tyme I was but of a yonge age or vnderstandyng. Howe be it I toke it on me aforeone as I come from scole, to wryte and recite the sayd boke, & bare the same compyled into Ingland, and presented the volume thereof to my Lady Phelyppe of Heynault, noble quene of Inglande, who right amyably receyved it to my great profite & auauncement. AND it may be so, that the same boke is nat as yet examyned nor corrected so iustely as suche a case requyreth for feats of armes derely bought & achyued, the honor thereof ought to be gyuen & truly decided to them that by prowes & hard trauayle haue deserued it. Therfore to acquyte me in that behalfe, & in folowyng the trouth as near as I can, I Johan Froissart have entreprysed this hystory on the forsaid ordynance & true fundacion, at the instaunce and request of a dere lorde of myn, Robert of Namure, knight, lorde of Newfort, to whom entierly I owe loue and obeysaunce, & God graunt me to do that thyng that may be to his pleasure. Amen.

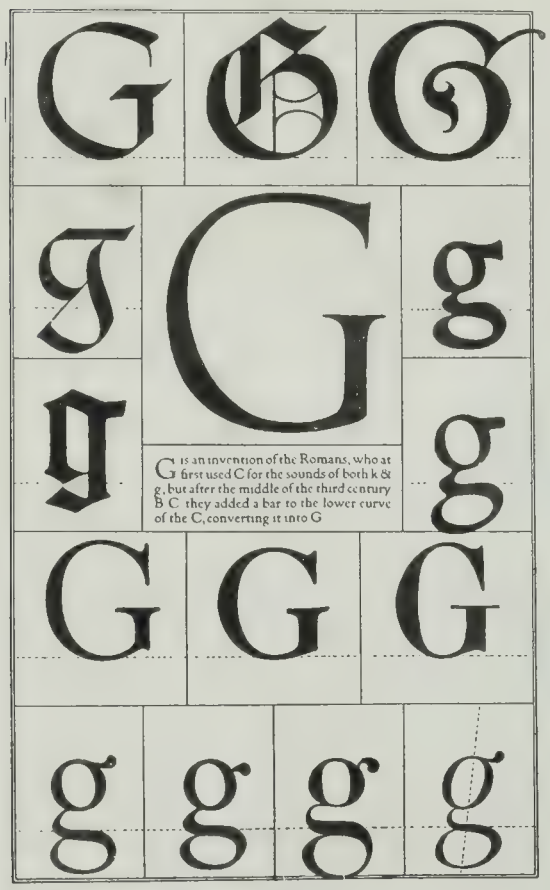
Here spekethe the auctour of suche as were most valiant knyghtes to be made mencion of in this boke. Capitulo II.

ALL noble hertis, to encorage & to shewe them enaample and mater of honour, I Syr Johann Froissart begynne to spekeafter the true report and relation of my master Johan la Bele, somtyme Chanon of Saynte Lambertis of

A reproduction, greatly reduced, of one of the trial pages of Froissart's Chronicles, a book which was on the Kelmscott Press at the time of William Morris's death.



A title heading in an old black-letter which is both pleasing and legible.



A page from "the Alphabet," (greatly reduced), showing Mr. Goudy's manner of carrying fifteen alphabets through his treatise.

Vale Press books were a little more sophisticated than Kelmscott books, lacking somewhat of that spontaneous quality of Kelmscott books which "not only looked as if letter and decoration had grown together, but as rough they could go on growing. In the Kelmscott books, type and decorations did indeed go well together, since all the initials, borders, and typographic ornaments were done by Morris, and wood-cuts by Burne-Jones were the usual illustrations.

In this country a few names stand out as notable in the chronicles of typography. The names of De Vinne, Bradley, Goodhue and Goudy. De Vinne was the founder of the great press, which still bears his name, and Bradley will be remembered as one of the most ingenious and imaginative of American designers and composers of type and typographical ornaments. Bertram G. Goodhue might to-day have been one of the greatest of American typographers if his talents had not led him in another direction and placed him to-day as one of the foremost American architects.

Frederick W. Goudy is, to-day, perhaps the most notable typographer and exponent of the higher appreciation of fine letter forms in this country. He has to his credit as a type designer several of the most beautiful type-faces founded and used to-day, while his entire influence and work is consistently devoted to the further development of beautiful typography and printing.

One of his most notable works is his recent book, "The Alphabet," in which he develops fifteen alphabets, arranged in comparative plates, each devoted to one letter in its several forms.

The plates in Mr. Goudy's "The Alphabet," include letters beginning with the broad pen, reed or quill form, followed by the Gothic or black letter, the Lombardic or painted initial, the Italian round hand, the Gothic type of first printing, down to our more modern type forms. Believing the letters from the Column of Trajan to be as nearly as may be determined the finest Roman letters in existence, Mr. Goudy has drawn his alphabet almost at full size.

No intelligent appreciator of the fine arts can deny the importance of good letter-forms and good typography and printing, and it is to be hoped that a constantly-growing realization of this will stimulate the production of thoroughly beautiful books in this country.

A "Kalogram" designed by Mr. Goudy for himself. Instead of combining initials, as in a monogram, the "Kalogram" spells a whole name.

HOSPITALITY IN DECORATION

The key-note of this evanescent quality sought by every home lover and home builder should be sensed on entering the hall. And if the decorator succeeds here the rest is easy

By MARGARET MEADE

BEAUTY in the home is of two kinds, material and spiritual. Both are valuable assets to our lives and both may be had at a price. But while material beauty comes at the dollar price, it is only through loving appreciation of things and their art values, which is of the soul, that spiritual beauty may be made to adorn our homes.

Like everything else in life this problem has its key—and in house decoration the key is the entrance hall. If this is found and correctly used the decorative problems of the whole house will solve themselves.

No matter what type or size the hall may be, how restricted or how general its use, it must be considered as the impression received by guests and strangers. It will also form a significant, even if unconscious feeling toward the house by its inmates themselves. Sunlight and air are imperative in all well-furnished halls to-day. Light and cheerfulness, self-contained and impersonal cheerfulness, is the keynote of the hall expressing hospitality and welcome.

An example of the very narrow hall, in which a console table, of the most delicate Georgian type, has been combined with a plain mirror, a pair of sconces, and a fabric background to effect a most pleasing arrangement.

It is unwise to generalize on the decoration and furnishing of the hall without first considering its several types.

But there is a kind of formal hall which calls for special thought if it is to realize its possibilities of dignity and not seem austere, chilly or out of keeping with its surroundings. This hall makes no pretense at partaking of the character or playing the partial role of any other room. It is not a place to live in, nor a place to receive callers; it is just a hall. And if it is to be a success, its furnishings must suggest nothing else. There are a number of pieces which are particularly recommendable for this type of hall. If William and Mary, or Queen Anne, or one of the Georgian styles is to be used, the console table with mirror above and chairs on either side is always attractive and correct. When the furniture is of oak, a long, narrow Jacobean table with its panelled drawer fronts or even a small refectory table should be substituted for the console. Suitable mirrors can be found to hang above these tables, and the high-backed Jacobean or Stuart chairs are both dignified and appropriate. The early English hall is really not complete without a carved or panelled oaken chest—a piece of the highest decorative value and one peculiarly suggestive of ancient lineage and the older, simpler days.

In this hall, with plain plastered walls and rough-hewn woodwork, the most conspicuous piece of furniture is an interesting oak hutch, above which hangs a wrought-iron sconce.

A glimpse from the living-room into this hall shows a lacquered console table and mirror, with one Queen Anne chair, also in lacquer.

In an upstairs corner like this, a small desk for household accounts and memoranda can prove most useful.

The so-called reception hall, common in many small houses, is in reality a compromise and must be treated as such. Usually it is preceded by a vestibule which requires only conveniences for rubbers, and umbrellas, hooks for wraps, and possibly a mirror. In most cases the reception hall opens directly into the general living-room; forming almost a part of it, and must be papered, rugged and furnished in a similar manner. It is best to have the wall coverings the same in the two rooms, and unless small Orientals are used, the rugs should also be alike. A console and mirror may well find their place in the reception hall, but the arrangement of the two flanking

(*Continued on page* 256)

HOW TO KNOW THE PERIOD TYPES IN CHAIRS

A page of graphic history

The earliest type of chair revived to-day—the Gothic "caqueteuse," or "conversation" chair, in oak, with linen fold panel back.

The Elizabethan type or "panel back." Wood seat and arms, made of oak. Heavy cushions were used on these chairs.

The Carolean or "Late Stuart" type. Italian influence, introduction of cane Royalist crown. Wood: Oak or walnut.

The French Renaissance modification of the Gothic type of chair shown at the left. Lighter proportions and upholstery bring it a step toward more grace and comfort.

The William and Mary type. Cane work, upholstered and fringed seat, turned legs and "x" stretcher. Wood, usually walnut.

The Queen Anne type. Splat back, cabriole legs, "duck" feet. Usually walnut, transitional to mahogany.

Antique Chippendale type. The "straight leg" type, with characteristic pierced splat back. Mahogany. One of the several distinct varieties.

The Hepplewhite type. Gracefully shaped backs the characteristic. Mahogany.

The Sheraton type. The "straight line" Sheraton, of mahogany, with fine lines of inlay.

Late Sheraton type. Graceful sweeping arms, turned front legs and posts. Mahogany or decorated.

An Adam antique. Classic refinement and motifs. Mahogany and various rare woods.

INTERESTING FURNITURE

Seen This Month—

READERS OF ARTS AND DECORATION are most cordially invited to write to this department for information, advice or suggestion relative to their problems of selecting furniture or any decorative accessories. Inquiries need not be limited to pieces shown each month on this page—is there any piece of furniture you need to complete the furnishing of your home?

Write with stamped, self-addressed envelope to

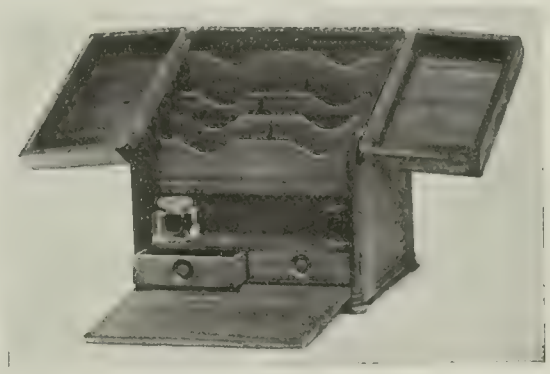
THE FURNITURE EDITOR.

A note of color for the living room is afforded by this gilt and polychrome, carved wood lamp, with painted parchment shade.

An exceptionally interesting desk and chair adapted for modern use from the style of the Spanish Renaissance—a rush seat adds a note of quaintness to the chair.

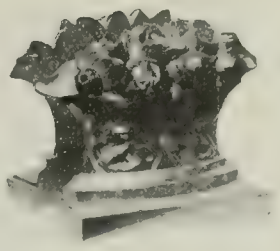
Gilt book-ends of substantial architectural design are a distinct addition to the library table.

A well designed stand, or small table may often fill an odd corner both attractively and usefully.



Exactly the thing for the small guest room is this finely made and finished writing case and stationery box.

The sturdy refectory table is seen here in a smaller and lighter form, delightfully appropriate for studios and informal living room.



Carved book ends in gold and polychrome offer a colorful incident for a dark table.

This little tea-table is as ingenious as it is unusual. When the double lid is closed, the tea-things disappear from sight, leaving only a small Chippendale chest on a stand. The illustrations show this unique tea-cart both open and closed.

Chairs of this type offer a happy opportunity to utilize some of the many beautiful upholstery fabrics which are now being made.

A FEW FALLACIES OF THE FILMS

By ROBERT ALLERTON PARKER

ART in the films is a thing of promise rather than achievement. It is more press-agented than "projected." It is too nebulous to be subjected to critical analysis. We hear a great deal about it, but we see very little of it in those temples of the new art where with such clocklike regularity the latest and most pretentious "releases" are exhibited. Our great directors—modest fellows, who are occasionally persuaded to break their habitual silence and express their views in two or three columns of the daily press — are fully convinced that in this field at least their pictures are above reproach. But very often to them photographic art means nothing more than making a photograph look like a poor imitation of an indifferent painting. These directors are so pontifical and pompous, so secure in their achievement, so solidly set in their prosperity and pretention, that the critical cat hesitates even to look at the cinema king. But it is just this "look" that is invited, that is solicited by the "movie" magnates; therefore they cannot object to a few honest exceptions.

Now, strangely enough, the excellencies of the "movies" are to be found where they are least advertised; and the artistic crimes are committed in those very spots that are most admired and heralded. One admitted "genius" of the motion picture presented a widely advertised spectacle of a forgotten civilisation. One cannot but admire the naive temerity of such an undertaking, but the spectator who expected any artistic "reconstruction," such as Flaubert's Carthage, was likewise naive. For it was a fantastical, mid-Victorian, steel-engraving city of the past, a city all too obviously of plaster and plank and "compo-board" that flickered before his excited gaze. Its architecture was of that unique plaster of Paris, late "Hollywood" period, a potpourri, a hotchpotch of all styles and all irrelevant influences. Never was there the slightest evidence of any searching for solidity, any authenticity of decorative motif, any appreciation of the simplicity and the indestructible grandeur of ancient building. Yet the producer had spared neither time nor money in this extravagant, though entirely unconvincing, reproduction of the walls and halls of that ancient city. Here indeed was a splendid example of the director's worship of quantity rather than quality, of his confusion of conspicuous expenditure with conspicuous beauty.

THE INFINITE VARIETY OF THE FILM

The scene above, from the Metro production of "The Red Lantern," is one of the few outstanding triumphs of exotic decoration achieved on the screen. Below is an interesting detailing from the Farrar-Tellegen feature, "The World and Its Woman," illustrating the possibilities of interior decoration in the "movies" when this problem is placed in the hands of a specialist of distinction. Hugo Ballin is the artistic director of the Goldwyn Company, which releases this film.

In preference to such a feature as this, presented at a legitimate theatre at "legitimate" prices, one prefers those lurid serials concocted without pretense of being "art," but which have the vigorous virtue of actuality, of sweeping us out into the open country, motoring us across steel bridges (just in the nick of time!), and succeed in giving us such a vivid sense of our own American railroad stations and "main" streets. Such serials escape, for the most part, from the hectic and meretricious atmosphere of the "studio"—those hotbeds of artistic atrocities where most of the "movie" interiors are committed.

Those interiors! — "boudoirs," libraries, drawing-rooms; those Fifth Avenue "mansions," staircases, "studios," paintings; surely all them are worthy only of being photographed for a Museum of Bad Taste! But even these might be forgiven if superlative pantomime and dramatic intensity swept all such mere accessories away from our reverent attention. But as a matter of fact, often the star can not be discerned by the puzzled eye of the spectator, for he is a small body entirely sur-

pounded by a welter of whatnots and tea-tables. The poor star is most apt to find himself or herself in a sort of No Man's Land of conflicting lines and lights and "periods" and discordant carpets and wall-papers. Here again, in his useless and childish exhibition of misdirected financial expenditure the director defeats his own purpose. The great gift of the moving photograph, it would seem, is precisely its ability to take us out of the stuffy and obvious unreality of the theatre into the open air, into regions possessing their own color and individuality. But the whole trend has been, of late, to force us back indoors again, out of the sunlight into the lurid nightmarish unreality of "studio" sets, that please us neither by their originality, their fantasy, nor their charm, and yet fail at the same time to convince us of any sort of authenticity.

Mr. Ballin's sets for the Goldwyn Company are the admirable exceptions that serve to emphasize the neglected problem. The chief virtue of such decorative simplification lies not so much in the introduction of "interior decoration" into the films as in the positive increase and enhancement of pictorial values. Attention and interest in detail should not blind the decorative artist to the related value of the setting, nor to the full dramatic and pictorial amplitude of the story to be unfolded.

Here, indeed, is a proper and legitimate field for the employment of the specialist in interior decoration. No other institution in America is exerting a greater influence upon the creation of public taste and manners. If the motion picture is seriously to fulfill its legitimate function in the education of the public, only the experienced and professional arbiter of interior decoration, who has actually had a part in the designing and decoration of the American home should be permitted to undertake its correct and effective representation on the screen.

Luckily at last one film has been released that has the cheering effect of sunrise to the "movie" pessimist! It is a masterpiece of cooperation and coordination. It is a splendid example of the threefold synthesis of pantomime, photography, and dramatic narrative. That picture is, as all who have seen it must know, William Hart's "Wagon Tracks." We can think at present of no film that indicates such high intelligence and artistry in the making. Here at last we find signs of an actual grasping of the problems and the possibilities of the motion picture. Nor is this film significant as a mere step in the right direction. It is an actual achievement in art. Its photography is of such a nature that one wishes, at certain points, in witnessing it, to cry halt to the projector, so that one might enjoy, as one enjoys a masterpiece at a museum, the amplitude of its effective, colorful shadows, the masterful placing of highlights and black masses, the expertly chosen costumes, the scenes that recall Zuloaga but never imitate him. The test of such excellence lies, surprisingly enough, not in the satisfaction felt at the completion of such a picture, but in the very beginning. From the first, unmistakable were the evidences of the keen intelligence in direction, in composition, in the dramatic values of the settings. The moment this became evident one was sure that the rest of the picture could not go wrong — an impression which was indeed born out. Here is a picture that is played in the open — the scene is the old Santa Fé trail—that resorts to no trickery, that has simplified even its interior settings to an unprecedented degree (there are not more than two or three of these), that even blots out surrounding landscapes in many scenes, and yet by the magic and mastery of artistic choice, by the banishing of studio trickery, by the *honesty of cooperative endeavor* marks, at least for one unprejudiced observer, a very high point in the art of films.

CHINOISERIE
A superlative decorative effect in which Nazimova is the central figure, from the Metro production of Edith Wherry's "Red Lantern."

A SUGGESTIVE DETAIL
This bit from a Goldwyn production is simple yet brilliant in contrasts, designed with a keen sense of photographic values.

Let us remember, finally, that the "art" of the film cannot consist in the self-conscious effort to be "artistic." In this field, the art problem is intricate, complex, pervasive. It cannot be solved by the employment of a high-priced art director, while the photographer remains in the mire of subordinate endeavor, and the "developing" of the negative is likewise a purely mechanical process. For here is a field that demands intelligence and artistry from the beginning to the end. At the present moment we need experimentation. It is too much to expect the wholesale manufacturer of "movies" to be interested in the discriminating public. His success depends rather upon the prevalence of the uneducated, the untrained, and the all-believing eye.

A FRENCH ARTIST IN THE RUSSIAN BALLET

"La Boutique Fantasque," A Triumph for Andre Derain

THERE is much more than local significance of the London triumph of the new offering of the Russian Ballet. London still seems to be under the impression that Diaghilev's troupe is really Russian. As a matter of fact this new ballet, Rossini's "La Boutique Fantasque," which has appealed to Chelsea no less than Mayfair, has created its legitimate sensation no more on account of its music, miming and dancing than of M. Derain's completely successful scenery. It succeeds, as Miss Rebecca West points out, because it honors the eye. Art and decoration should play no minor rôle in our theaters and music halls. Only masters of painting and the plastic arts should design scenery and costumes. In Europe, it seems, the wily Diaghilev is one of the very few to realize this. That secret to him is much more than being picturesquely "Russian." The ballet is "Russian" in name only. "Parade," given a few seasons ago at the Champs Elysées in Paris, was the work of Cocteau, Pablo Picasso, and Erik Satie—three Parisian products of the deepest dye. In America, you will recall Robert Edmond Jones's "Til Eulenspiegel" settings and costumes—here another instance of Diaghilev's ability to give opportunities to artists overlooked by native managers.

NOW in this ballet of the "Fantastical Shop," which London hails not merely as a pretty Alhambra ballet, but as a very vital esthetic development in art, the real star is neither Miassin nor the whimsical Lydia Lopokova, important as these dancers are, but André Derain, the French modernist who designed and executed the beautiful scenery. From the moment the curtain at the Alhambra went up and revealed Derain's proscenium drop, it was evident that his success was assured. Rossini's overture was interrupted while the public gave vent to its enthusiasm. Derain is, in these decorations at least, no longer the extremist of before the war. The time he spent as an artillery man has had a beneficial and disciplinary effect. As revealed in this exquisite bit of foolery, Derain is, in no invidious sense, truly academic—academic in the sense of being an artist with profound appreciation for all the artistic expressions of the past, who has gathered up all its radiations and focused them brilliantly on the life of the present.

WHAT was the problem that confronted him in "La Boutique Fantasque"? The scene is a toyshop. A number of mechanical dolls are inspected by various customers. These dolls are put through their paces. So fascinating are these two *cancan* dancers that many different customers want to buy them. As soon as the shop is closed, these naughty dolls throw all decorum to the winds, indulge in dancing, until finally the two male and female *cancanneurs* elope. Next day, the customers storm the shop because the proprietor has not sent them the dolls they ordered. In this fray the lively dolls themselves join and ultimately turn all the poor humans out of the shop. The music is by Rossini; it is saturated with delicious wit and humor. Those dolls! Dolls from Sicily and Genoa, four Kings and four Queens of cards—the sort of cards the Fairy Godmother leaves: Cossack dolls in big boots who danced as no Bolshevik dolls could: then those *cancan* dolls—Lopokova was one of them, with her sly, tender, whimsical grace. And the customers in that crazy bazar—the Snob and the Melon-seller, Russian tourists, American tourists, the *bourgeois,* the poodles!

HERE, indeed, was a marvellous opportunity for M. Derain, but a rigorous problem as well. He solved it triumphantly, by rigidly setting a limit to the means at his disposal. His scenery is painted with a few dark earth-like colors, shades of burnt sienna for the warmer tones, gay greens, a dull gray blue, and sparse notes of black and white. His design is simple, and he gains the full force of accents by the suppression of emphasis. He simplifies his modelling; his handling is direct and easy; his colors lose nothing in luminosity and purity. But this was but a partial solution of the problem which confronted him. The greater credit must go to him for providing a perfect background against which every note of the costume, every significant gesture of the mimes, tells with full force. The great artistic lesson of this ballet is the lesson of economy and restraint. Derain seems almost to stand aside and allow everything to tell by its owns inherent weight and quality. The whole thing is a "feat of plastic orchestration," as Clive Bell so accurately described Diaghilev's newest ballet. It is work of art. That is important. But even more important, is the fact that the English critics have at last awakened to the tremendous fact that there is actually an art of the theater. It has taught them that people may and should go to the theater for visual enjoyment. Have we forgotten how to enjoy ourselves by our eyes? We have become so accustomed to expect anything of the stage except art and decoration, color, line and plasticity, that we are surprised to find how complete such enjoyment may be. That is the great lesson for London in the recent Diaghilev season at the Alhambra.

IT will be an interesting spectacle for us now to watch and wait for the results of this newly-learned lesson of the importance of cooperation and organization in art. The efforts of the artist in the theater can no longer successfully be an isolated manifestation. The great achievement of Diaghilev is to be found not in the discovery of such supreme geniuses of the dance as Nijinsky or Karsavina, not in the discovery of such a composer as Igor Stravinsky, not in the bringing out of these great masters of *décor.* It lies rather in his uncanny ability to weld these arts together, so that while he actually succeeds in the creation of a new unity, none of the contributory arts is lost but shines instead without any loss of individuality or personality with an increased brilliance. This is the supreme and perilous feat that M. Diaghilev accomplishes, not merely once, but, with a rare combination of the gifts of the acrobat and the alchemist, effects in each of the new ballets added to his repertoire.

ADOLPH LEWISOHN, ART PATRON

An Appreciation of His Benefactions

IN the hurly-burly of present-day living we are likely to overlook not only the very things that yield the richest pleasures, but entirely lose sight of the personality that makes those pleasures possible, a condition easily accomplished when that personality prefers not to be nominated for "halls of fame" and like advertisements. However, it is good for us to know something of our benefactors and good for them to know of our appreciation; hence these lines on Mr. Adolph Lewisohn, that modest, gentle patron of the arts and artists.

Fifty-two years ago, at the age of eighteen, he sailed with his brother Leonard from Hamburg to seek his fortune in "the States," setting up his new home in New York, the city on which, when Fortune smiled, he lavished his appreciation and his philanthrophy.

Embarking in the commission business with his brother, he followed, in the course of time, those other and larger interests that led him finally to success as a financier and as a developer of America's great natural resources.

The fact that Mr. Lewisohn has been responsible for great national development should of itself place him high in public esteem, but there is another and more immediate benefit to his fellow countrymen that ought to and does win their applause, and that is his splendid patronage of the arts and of artists.

And it is a patronage of the finest order, for he places his art appreciation, his judgment of it and his means to gratify both directly into the hands and lives of the people to enjoy it with him.

Mr. Adolph Lewisohn is not only an art lover but a wise patron. It is to him that New York is indebted for the beautiful Stadium at the City College.

This is the finest kind of art patronage. It is a joy that, like the oil in the widow's cruse, is never exhausted. It was not enough, apparently, for Mr. Lewisohn to give the superb stadium to the City College of New York some years ago, for this year he made it possible for the public to hear nightly music of the best kind, and often he is seen enjoying it with them.

Here is the key of his character: to give the best in the best manner. And the manner of his giving includes always his own enjoyment of the gift. As this is true of the Stadium and Music, so it is with his patronage of the other arts and of artists themselves. Numberless are his donations to art galleries and schools; to institutions enabling struggling students of every kind to help themselves; and especially to those who have never had a chance in life does he lend a helping and sympathetic hand.

Another gift of Mr. Lewisohn's to the general public is the auditorium of the Hebrew Technical School for Girls at Second Avenue and 15th Street. Though smaller and entirely different from the Stadium, it is just as perfect. Here, over the proscenium arch, Frederick L. Stoddard painted the allegory of Womanhood at his request.

The number of artists whose best work has been saved to us through Mr. Lewisohn will never be known, for his charity is kind. But we do know that he is loved and revered by all who come in close contact with him, and the list of his friendship includes practically every American artist. Long, too, is the roster of American art works that appear in the gallery of his New York home. That they are associated with old masterpieces and works of well-known foreign artists is an example of Mr. Lewisohn's keen appreciation of art. Blakelock, Wyant, Bellows, Sargent, Whistler, Kent, Speicher, and many others are seen with Rembrandt, Titian, Dürer, Manet, Israels, Degas and their like. Sculptures of Rodin, Bourdelle and Chester Beach find space therein. Like Mr. Stransky, Mr. Lewisohn is a great admirer of Monticelli's beautiful flower paintings and owns a lovely one.

For some time these splendid works have been known to the New York public. It is said that over thirty thousand people have viewed them during the past five years and shortly a complete catalogue of the collection will be issued, as Mr. Lewisohn feels that art lovers have a right to know what and where the art of the world has found a resting-place.

This European custom of throwing open private galleries to the public is (*Continued on page* 249)

The DEVELOPMENT of ADVERTISING ART

A Monthly Critique of Artistic Advertising

An advertisement by Maxfield Parrish, superb in draughtsmanship and inimitable in color and the artistry of its conception. It is the third of a series which have not only appeared in the magazines in color and monotone, but have beautified the bill-boards in the form of 24-sheet posters.

IN this critique it was designed last month to present what might serve in the way of an introduction to the subject, dividing the several applications of art in advertising into a few of the more conspicuous divisions. Upon a study of this elementary tabulation it must be apparent that many examples may readily fall under several of the divisions, or one drawing may, in the first place, be a piece of "idea work," may then appear variously reproduced in color and in monotone, in magazines and in newspapers; it may also be developed into a poster, a car-card, used as a "direct mailing" or circular, and may include a representation of the package of the thing advertised.

Such varied use of one drawing would indeed be a tremendous test of its advertising value, yet numerous cases may be cited in which such procedure has been possible.

In developing discussions of advertising art, then, one of the first critical faculties to cultivate should be the faculty of perceiving upon exactly how many counts a given example is successful.

First, then, we would look at an advertising drawing to determine if its idea is an apt one—ingenious, original, attractive, expressive and desire-creating.

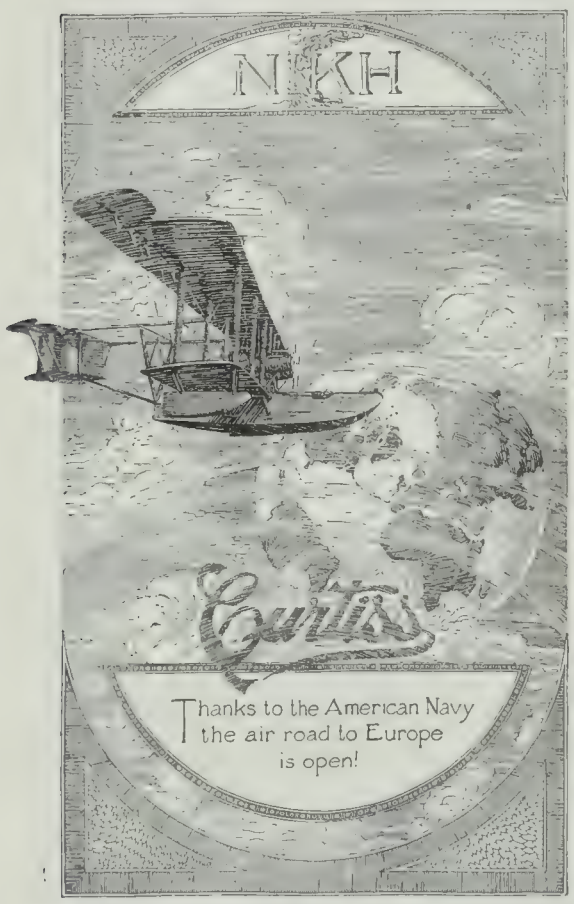
Originality, for its own sake, may often be dearly bought—may often be forced at the cost of appropriateness or many other *desiderata* of an advertising drawing. Furthermore there are many treatments of the illustration of an advertisement which are excellent because they adhere to some accepted general connotation which is the growth of years which it would be a poor economy not to utilize.

For example, any delineation or suggestion of the life of France (and to a less extent England) of the eighteenth century—the period of Louis XVI. particularly—typifies elegance, "the mode" and other associated ideas. The elliptical medallion in the stationery advertisement illustrated last month, for this reason was a happy utilization of historic connotation. There we find an excellent example of an original application of an idea, or of a connotative treatment which is common property.

A quick and ready sense for such application (and there are many which have never been used in advertising) suggests that the able artist must be reasonably well read, and the better read the more valuable will be his ideas and the better his work. If he is well read upon the English coffee-houses of the Bath period in England, he may conceive a brilliant series of coffee advertisements. If he has assimilated the history and atmosphere of the early colonial Virginia plantations, he may visualize a splendid series of tobacco advertisements. The old trading days of Salem might form an historic and atmospheric background of a series of advertisements for an import house—all these things because of their strong implied values.

"Originality" is all very well in some instances, but it is utterly valueless if it fails to indicate the idea of the thing to be advertised. Theoretically, the literal presentation of the thing to be advertised is the best presentation, but this idea should be taken with due reservations and modifications.

For example, to advertise a cigarette, the literal method is to show a picture of the package. The advertising idea, however, may be carried further by showing the *kind of man* who smokes this cigarette, by show-



A strikingly decorative rendering of space, immensity, speed and the new era of flight. The aeroplane is fortunate in making its début at a time when Advertising Art is in so high a stage of development.

An admirable layout which effects a fine sense of space in its general aspect, and of the smartness of the special body in particular.

ing that he is a man of fine and discriminating tastes. The same idea may be carried still further away from the literal by showing the *kind of place* where the cigarette is smoked, such as an exclusive club, thus gaining the cumulative effect of the impression that not one, but many men of fine and discriminating tastes are the patrons of the cigarette. All this without loss of the strength of the advertisement, and perhaps the literal representation of the package of cigarettes may be incorporated with this more atmospheric or implied treatment.

Narrowly applied the idea of literal presentation would eliminate everything in the drawing not strictly applicable to the thing advertised, and a wealth of associated value would be lost.

There is recalled a coffee advertisement —one of a large and very successful series. The principal feature of the drawing was a beautiful silver coffee service—a logical advertisement, one might say, for a silver house. The effect, however, was to impart an unmistakable quality to the coffee, even an unmistakable flavor, because, thanks to the great power of connotation, one was immediately made aware that coffee used by people who use that kind of silverware

An advertisement from a series which contributed largely toward developing the popularity of the product. Here, in a striking layout, is presentation of the thing for sale, and attractive suggestion of its acquisition.

must be unusually good coffee.

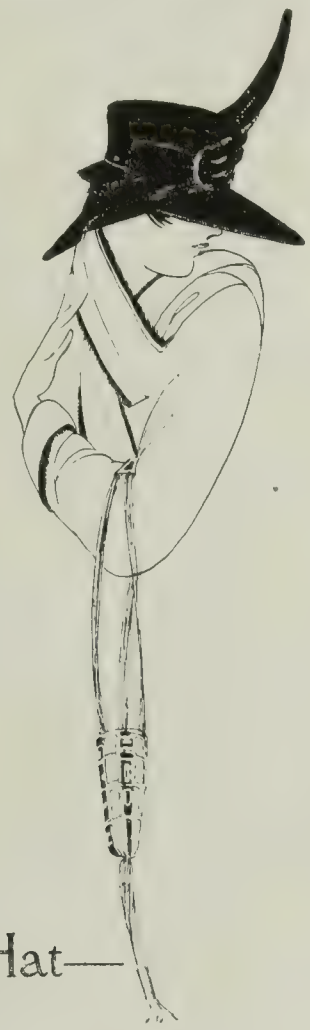
Like anything else in advertising or any other field, connotation can be misused, misapplied and overdone.

This brings up the essential point of the necessity on the part of the advertiser of a very definite idea as to the sort of appeal he wishes his product to make, and to whom he wishes it made. Is it a thing to be sold to the general public, or to a limited and exclusive group? No advertisement can "run with the hare and ride with the hounds" and hope to be successful. It will lose so much through its mixed and contradictory connotations, that it will appeal to neither group of people.

If the illustrations of this article required elaborate explanations of the reasons for their selection and inclusion, they would not be good examples of advertising art.

Up to this point in the immediate discussion the question of art, meaning technique and draughtsmanship, has given place to the development of thoughts on the "idea."

The technical excellence of a drawing will enable it to convey its idea most forcibly and most accurately. To feel, on looking at an advertisement, that its idea might have been better presented in a good drawing, is unfortunate and detrimental. One accepts it with reservations, whether consciously or unconsciously, and the force of the advertisement is weakened.



When a black-and-white drawing contains so few lines as this, it is essential that they be thoroughly expressive. It would be difficult to find a more decorative or graceful example than this.

The elusive atmosphere of Fifth Avenue conveyed in a free and highly artistic sketch, which gained further attraction-value by its reproduction, among more ordinary advertisements, with informal, free-hand script for its only legend.

One from a series of motor-car advertisements based on the clever idea of introducing the car in settings after the decorative panels of Fragonard. An excellent new note in motor-car advertising.

In the automobile tire advertisement at the head of this article is a superb drawing from the master-hand of Maxfield Parrish. That such artists apply themselves to advertising art is but one piece of adduced evidence of its importance to-day.

As a matter of fact, the country's real talent in the field of illustrative art is nearly all enlisted in the advertising field. If all the leading exponents of advertising art were suddenly to turn to the illustration and embellishment of our books and magazines, the result would be amazing.

Returning to the question of draughtsmanship, there is, of course, but one standard, and that standard is a high one. Be the technique what it may, the best examples of advertising art are always found to be those which show the best drawing.

Poor drawing, even in an advertisement keyed to the bizarre, has never been an asset. The most eccentric advertising artists have shown a high order of skill and proficiency as draughtsmen, although their manner may have been as extreme as the work of Fellowes or Hurd.

In such an example as the black and white drawing of "A Hat—," Japanese in its essential decorative quality of line and mass, the skill of the artist is taxed to its utmost in a delineation so seemingly simple.

The more prominent artists in the field of advertising have developed a variety of interesting individual technique, but in no case would this in itself mitigate or disguise poor or weak draughtsmanship.

It is an easy matter to name a dozen men whose work possesses unmistakable individuality, and if space permitted, a detailed study of the work of each would prove highly interesting.

The list might be headed by Maxfield Parrish, and, following his name, the student of advertising art would add such names as Edward Penfield, Franklin Booth, T. C. and F. X. Leyendecker, C. B. Falls, Jack Sheridan, Leon Gordon, S. N. Abbott, Rene Clark, Fred Chapman and F. G. Cooper.

MUSIC AND MUSICIANS

THE VATICAN CHOIR VISITS AMERICA

FOR the first time in the sixteen hundred years that sacred music has been developed and sung in the Vatican its world-famous choirs are to be heard outside its walls. Composed of the finest voices of St. Peter's, the Sistine Chapel, St. John Lateran, and the Schola Cantorum, this splendid organization directed by Monsignor Raffaele Casamiri is about to begin a short tour of the United States under the auspices of the St. Gregory Musical Society of New York.

Since its establishment, 300 A. D., this choir has delighted the best musicians of the world. No instrument accompanies it as its voices are so clear and so perfectly attuned that no assistance is necessary. Under the masterly leadership of Monsignor Casamiri, the choir has reached a perfection never before attained.

Though still under forty years of age, this splendid musician has not only held many responsible positions in the music world but has composed very ably as well, and written a history of sacred music that is well received by the most erudite and captuous musicians the world over.

Of the many musical treats promised Americans this season, none is more rich in novelty or in genuine artistry than that offered by the Vatican choir.

THE JUILLIARD MUSIC FOUNDATION

THE whole music world has acclaimed the magnificent bequest to that branch of Art by A. D. Juilliard, who died in New York this spring. Always a lover and supporter of music, it was not surprising that he should have left something for its propagation; but the endowment is so splendid, above five millions, and the plan so all-embracing yet flexible, that it proved amazing.

In clear terms it is to help worth students here or abroad give entertainments for the education and diversion of the public and assist the Metropolitan Opera Company.

Full details of the bequest are not yet available, though enough is known to bring forth many worthy suggestions from men prominent in the music world, some of which will doubtless be of interest to our readers. Mr. Otto Kahn, Chairman of the Metropolitan Opera Co., said in part:

"That so wise, cool-headed, conservative and universally respected a business man as Mr. Juilliard has given such conspicuous and resounding testimony to his recognition of the place of art in American life and of its civic value, is of auspicious significance, and affords much ground for hope in its bearing as a precedent and example. What he has done for musical art in New York others may and probably will do in other cities. What he has done for music others, it is greatly to be hoped, will do for the arts of painting, sculpture, acting and so forth."

Mr. Bodansky is most enthusiastic over Americans' opportunities through this bequest:

"The provisions of Mr. Juilliard's will are so magnificent that I am free to say that only in the United States could such an action happen. What musical life needs most here is a national conservatory, founded on a broad scale, with the best available teachers in the world. Such a conservatory would create an artistic and musical atmosphere wherein all the talented young Americans could be educated and cultivated. It is only in this way that great composers and musicians can be developed in the course of time. It is just as important that the best works of great composers, which such a national conservatory would develop, should, in all fairness receive a hearing, and considering them as composers who will make musical history, they should not be forced into the position of having posterity as the sole judge of their merits. Now is the time to give hearing to the best works of our day."

Monsignor Casamiri, Director of the Vatican Choirs.

The feeling of the American composers is crystalized in this remark of Henry Hadley's:

"The Juilliard Musical Foundation can be of inestimable value to American composers if funds can be directed so that deserving composers can devote their time to serious writing, and not be compelled to devote all of it to making a living, for composers of serious works, like symphonic orchestras, are not repaid in proportion to their effort. Many talented musicians find composing prohibitive because they cannot afford to spend the time and effort required for large works on account of its unremunerative aspects."

THE LONDON OPERA SEASON

"DISAPPOINTING" is the word that one hears on the lips of almost everyone who had an opportunity to hear opera at Covent Garden during the just-closed season. A Walter Kramer, writing in *Musical America,* diagnoses the case as one of "too many cooks," and he bases his judgment on an interview with Mr. George Maxwell, one of those present. "The worst ever," was Mr. Maxwell's definitively pessimistic commentary on the latest Beecham operatic attempt. With the exception of Martinelli, "who seemed to be the right man in the right place at the right moment," the company appears to have been a more than usually indifferent one.

Messager's new opera, "Monsieur Beaucaire," which had its 100th performance on July 11, was apparently the only other redeeming feature of the London season. This event was one which had for the American colony in London especially unwonted interest for the reason that Marion Green, the Yankee baritone who sang the leading rôle, is largely responsible for the undisputed success of the piece. Added the fact that Maggie Teyte is the prima donna and that the work will be given on American soil this autumn explained the large attendance of Americans and their enthusiastic applause.

PORTO RICO'S OPERA

PORTO RICO having handsomely fulfilled its obligations in the way of patriotic war work, has treated herself to a season of Grand Opera which should go a long way toward rewarding her for her sacrifices. It was Adolfo Bracale who made possible and successful Porto Rico's operatic feast. The first week of July, 1919, was especially notable in that a week in which such artists as Maria Barrientos, Anna Fitziu, Edith Mason, Riccardo Martin, and Hipolito Lazaro, were heard in Aida, Rigoletto, I Puritani and Favorita.

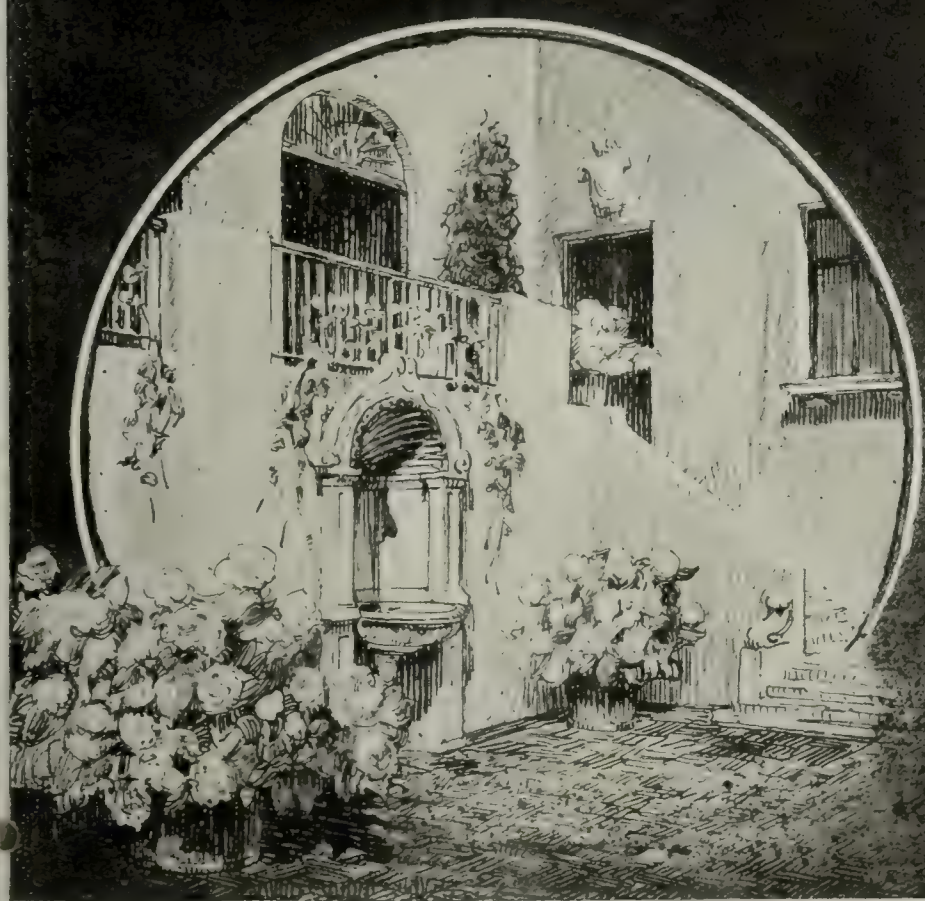
ROCHESTER'S SCHOOL OF MUSIC

GEORGE EASTMAN, head of the Eastman Kodak Company, has donated $3,500,000 for the establishment of a school of music in connection with the University of Rochester. Speaking at a dinner for members of the National Association of the Motion Picture Industry at the Genesee Valley Club of Rochester, on August 5, Mr. Eastman announced that the gift aimed "to aid the development of an appreciation of the highest type of motion pictures as an ally of the highest type of music." The institution, which will be known as the Eastman School of Music, will occupy a site near the center of the city costing $381,000. The sum of $1,000,000 has been set aside for construction. The building will comprise an auditorium capable of seating 3,000, where motion pictures of the highest type will be shown accompanied by the music of a symphony orchestra, for the maintenance of which Mr. Eastman has provided. Proceeds from the exhibitions will go toward the maintenance of the institutions.

COMMUNITY "SINGS" IN KANSAS

PEOPLE speaking forty-three different languages participated in a community sing in the coal mining region of Southeast Kansas recently. Speaking of the value of singing to the immigrant, Walter McCray, head of the musical department at the Kansas Manual Training School, has this to say: "These foreign people begin to 'mix' socially as soon as they begin to join their voices with those of the natives."

The Charm of an Unconventional Room



THE delightful impression created by some interiors may be attributed quite often to the *unconventional* character of their appointments.

¶ A tall oaken Dresser, for example, with its accompanying Gate-leg Table, finds congenial companionship with Chairs betraying unmistakably their Early Italian origin—a grouping that cannot fail to infuse the well considered Dining Room with a distinction which conventional pieces could not possibly impart. By the same token the Living Room, the Hall and each Chamber are susceptible to that treatment which transcends the commonplace, leaving an unforgetable picture in one's memory.

¶ Many rooms possessing this lingering charm have been inspired by a stroll through the twelve Galleries of this interesting establishment—and brought to successful conclusion at well within moderate cost.

EARLY ENGLISH, FRENCH AND ITALIAN FURNITURE AND DECORATIVE OBJECTS: REPRODUCTIONS AND HAND-WROUGHT FACSIMILES OF RARE OLD EXAMPLES, RETAILED EXCLUSIVELY AT THESE GALLERIES

Suggestions may be gained from de luxe prints of well-appointed rooms, gratis upon request.

New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34-36 West 32nd St. New York

Smart Interiors

McGibbon Creations in Decorative Interiors are the result of years of concentration and study of the subject.

A large number of the most tasteful American Homes bear witness to the accomplishment of the McGibbon organization of Decorative Experts.

McGibbon & Co.

3 West 37th Street, New York

One door from Fifth Avenue

LONDON PARIS

Residence, Dr. J. D. Odeneal, Biloxi, Miss. H. H. Roof, architect, Biloxi. Stained with Cabot's Stains. (See letter below.)

Wore Better than Paint

Biloxi, Miss., Feb. 25, 1916.

"My residence, completed two years ago, stained brown with green roof with your stain. In as perfect condition as the day stained. Even the salt spray from the fearful storm of Sept. 29 did not injure one plank. The white columns had to be repainted, as numerous houses, painted, on the beach, were."

J. D. ODENEAL.

Cabot's Creosote Stains

wear as well as the best paints in all climates and better than paint in the south because they cannot crack and peel off as paint does there. The colors are soft and rich, much handsomer than paint, and the Creosote penetrates and preserves the wood. You can afford to use Cabot's Stains.

Cost Half as much as Paint

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

SAMUEL CABOT, Inc., Mfg. Chemists

14 Oliver Street, Boston, Mass.

24 W. Kinzie St., Chicago 525 Market St., San Francisco

MODERN ART IN BELGIUM DURING THE WAR

(*Continued from page* 218)

the artists of the country which from day to day has been menaced, choked, fleeced and harassed to death.

But in spite of all, our country continued to live through a daily miracle of endurance and firmness of will. It despised, constrained, escaped the traps, kept high and pure its confidence in the triumphal outcome. The enemy who forged its chains could not break the ties that bound our people together. On the contrary, they became stronger. Intending to divide us, they united us.

In this struggle, in this vehement and victorious defensive our energies became as hard as steel. The blade did not become dull but rather became sharpened upon the stone of obstacle.

And now the hour has come to apply to the works of peace the virtues born of the war. Our artists owe it to themselves to take example from the courage of our soldiers; so much heroism ought to bring its fruits. The victory which made us free will not become active by declamations, by verses, or by official monuments. Our victory demands that we confirm its justice by showing that it was not sterile.

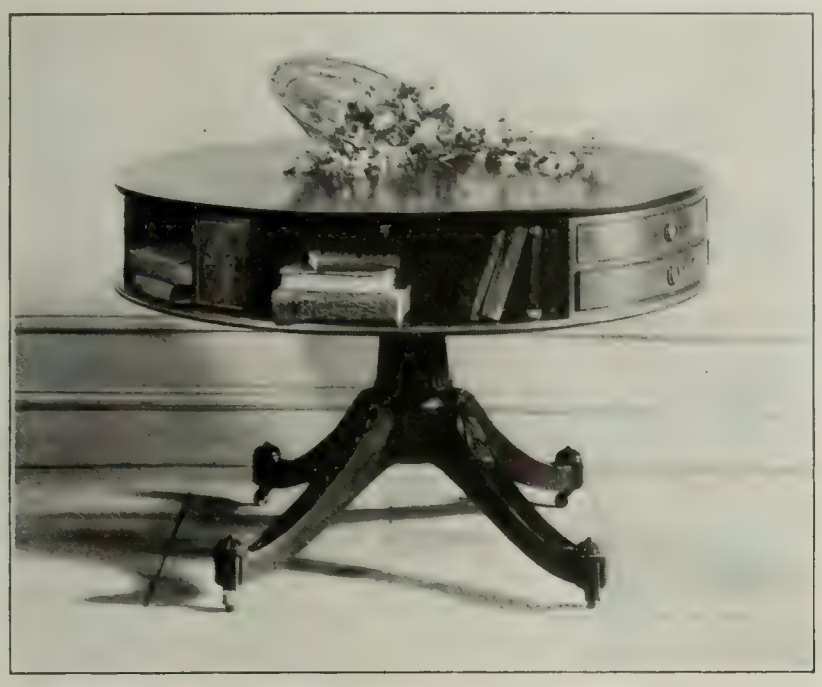
The task is beautiful and great. We must reconstruct Belgium, raise her from ruins, revive her industrial arts, shake the public from its indifference, open its eyes. For this work we need the cooperation of all of our forces. Why, then, that timidity on the part of those who should address themselves to our artists, as the saviors of our country? One fact is certain: If one wishes that the future be worthy of the past, we must address ourselves to the best of our architects. But this is precisely what many are afraid of because every originality is considered by certain classes as a kind of stain. And many are afraid that "modern" art is the enemy of to-day and, interested confusion, connect it with the enemy of yesterday by qualifying it "German" art. Let us not fool ourselves. Respect of tradition is recommended as if we did not know that tradition was always a creative force. Some tell us about "regional" styles. We know what that means. We have seen the new houses of Louvain, alas!

Yet this is not the place to insist upon this point and the statement of an error should not diminish our confidence. The day our artists make up their minds that they have to be listened to, we will listen to them. They have always been the real strength of the country. They are to-day its hope. Nothing will prevent them from being the glory of to-morrow.

THE SIGNIFICANCE OF ROMANO DAZZI'S DRAWINGS

(*Continued from page* 221)

are as meaningless as were the proof sheets of Balzac —until in their final expression tell "the whole story." The vigor, the vitality, the linear lyricism that enthralls in so many of the drawings that attracted Roman artists and teachers and parents to the admirable Bragaglia Galleries were nothing less than a defiance of the conventional methods of teaching. For Romano Dazzi cannot be said to draw "from life." He is no copyist. Most of his remarkable war drawings were inspired by the news "movies." We are not in-



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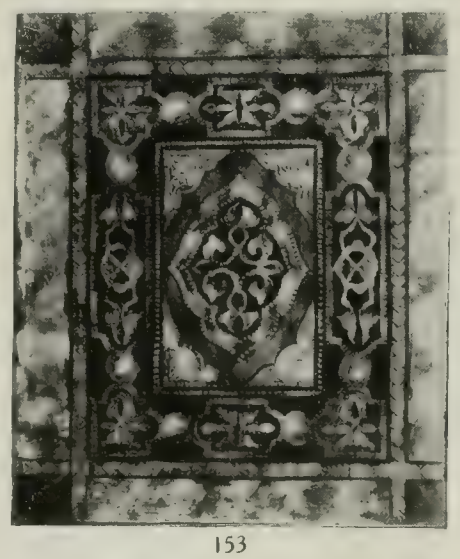

153

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formed that Romano even makes notes on papers while he is studying his subjects. The Italian writer has written an interesting description of young Dazzi studying movement and action in a Roman "*cina*": "There, silent, in the darkness, pressed back against his seat like a spring in a box, with only his alert, intelligent head stretching out toward the luminous screen, his eyes opened wide, his nostrils quivering, his mouth open as tho athirst, and pushing back a stray blond lock from his forehead every once in a while, Romano Dazzi watches the war. Or, rather, he watches soldiers in the thick of the fight. The landscape is sad, livid, smoky, flat, nondescript and without color. But that does not matter to him. He notes every action, every expression, every movement of the infantry, the artillery, the marines. He studies all their guns, all their trappings and uniforms. The officials do not interest him; they are like townspeople, peaceful people. But the soldier who is under fire, who is advancing or retreating, who is fighting or who is dying—this is his god. To Romano such a soldier is a holy martyr, a man who is giving everything, doing everything, suffering everything and working miracles. Here is the apparition that electrifies him, elevates him, captures him and pervades his every being."

Such was one of the sources of his inspiration. In an article recently published in the *Illustrazione Italiana* Antonio Baldini gives us a vivid description of the boy at work. His smaller brother hangs over his shoulder (Romano is the leader of his "gang"). As the drawing progresses, the draughtsman and his brother growing excited as the soldiers go into action under his incisive pencil. They begin to shout with excitement. The cannons boom from their mouths as Romano points them on the paper. Then, on still another sheet of paper—hastily seized—arrives a swifter motorcyclist bent over his throbbing machine! So these drawings become a thrilling game. They are not merely drawn; the artist is living their "action."

But before the armistice had been signed, Romano had found new interests. The boy discovered the life around him—the cook, the kitchen, the monkeys and the leopards at the Villa Borghesa, and all sorts of interesting types in the sunshine of Rome and Carrara. Perhaps this is a sign of his coming of age. Let us hope, at any rate, that the praise and plaudits these remarkable drawings have aroused in every civilized country will not ruin his future development. The wise parents have no idle theories of art education. They are not worrying about the future development of the boy, but they knew that the sea and the mountains of Versilia would be better for him than the hectic rapidity of the "movies." And there, from last reports, the boy is still developing.

EARLY COLONIAL TYPES AND THEIR LESSON TO PRESENT-DAY HOUSE BUILDERS

(*Continued from page* 225)

a little turned balustrade and newel. In this main portion of the house there were generally two or three spacious rooms to a floor.

In the Southern Colonies before the end of the seventeenth century the brick, for which there was a strong traditional preference, was hard to get and the lack of it launched a Southern Colonial tradition that persisted more or less vigorously all through the eighteenth century. Before the day of the commodious plantation house the typical dwelling was an ob-

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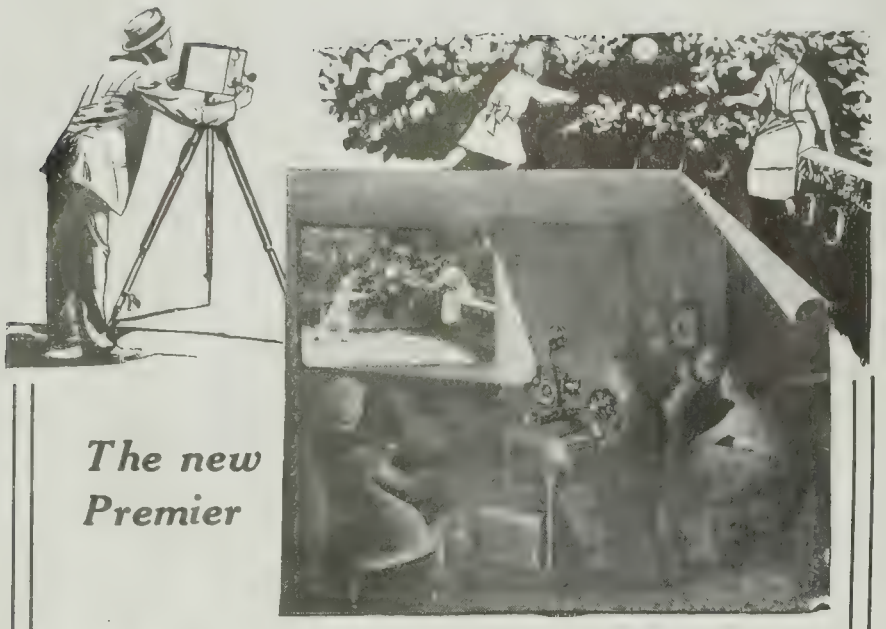

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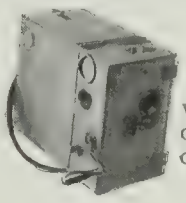

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long structure with the house-door on one of the long fronts, a steeply pitched roof, a projecting chimney at each end, and often had but one full floor with an attic above it, although a more spacious upper floor was not at all uncommon. An house of this style ordinarily had two large rooms to a floor. The kitchen was very often in a small detached building. Such houses were readily susceptible of additions, which were made as occasion arose for them.

In whatever part of the country we study the early Colonial dwelling types, we find them one and all marked by the utmost simplicity of plan and structure; by the utmost candor of expression without any recourse to irrelevant or pretentious adjuncts to create an artificial atmosphere; by an ingenuous use of the materials most readily accessible; and by an honest dignity and reserve that gave even the smallest house a charm and individuality wholly lacking in many a more ambitious building of modern date.

If there is any lesson for us to take to heart from these early types and apply to solving the architectural needs of the present day—and we believe there is such a lesson well worth heeding—it is to be found in assimilating their straightforward simplicity of plan that provides for actual but not artificial needs, and in emulating their directness of expression. While all of these old types readily lend themselves to such additions as bathrooms and other accessories contributory to modern comfort, the reader is not advised to copy them slavishly. It is highly advisable, however, to study their spirit and the modes of expression employed, and, where there is need now to make use of the utmost simplicity of plan and structure, to follow their guidance rather than to attempt a stunted and Lilliputian rendering of Georgian or Tudor or some other style that presupposes an ample mode of living and the expense incident thereto.

THE HERITAGE OF BEAUTY

(*Continued from page* 228)

if his senses are oblivious to the *meaning* of the heritage of art and beauty.

But what is our equity in this old house?

It may be measured by what it *tells* us. The architect would see a loving use of native materials, vigorously and colloquially handled. The painter would see, from every point, a picture.

But suppose you do not happen to be an artist or an architect or a poet? If you will let your imagination convince you that you are a part of all that this old house typifies you will suddenly discover that the condition is reciprocal, and the house becomes a part of all that you typify—all that the involved, twisting, ever onward-moving human race stands for.

Because people lived in this old house, and died in it. They lived through the same personal problems that we live through to-day—and as often died with all the problems unsolved. Perhaps they lived as vividly and died as peacefully in spite of the problems. There have been tears and laughter here, just as there are everywhere to-day—and lovers, just as there are to-day. They have not changed; life itself, in its essentials, has not changed so much as we like to imagine. England "holds fast," and the old house is as beautiful as when it was built.

Yes—beautiful things of long ago are a part of our lives. They are ours by right of inheritance and evolution, if we will but understand it so—and none is more intimately ours than an ancient house.

ADOLPH LEWISOHN, ART PATRON

(*Continued from page* 239)

not common in this country, and for that reason the exceptions are the more appreciated. But in the case of Mr. Lewisohn, his home benefactions do not stop with the gallery, for his splendid Louis XV. ballroom has probably seen more assemblages of artists and art lovers than any other in America. Here were arranged the plans for the splendid concerts at the Stadium. Here the various concert committees worked out their details, and here, too, the *auditions* of singers and various musicians were heard. And numberless have been the discoveries of genius there of which the public knows nothing, but from whom it derives much pleasure.

For most people this yielding of privacy would be a severe trial. For Mr. Lewisohn it is a pleasure, because he genuinely loves art in all its forms, believes in its uplifting value to mankind, and because he loves mankind itself. We owe him much, and sincere appreciation is the only coin of payment. This we gladly give, feeling that like mercy—charity in art "blesseth him who gives and him who takes."

CHICAGO HOLDS ALL AMERICAN EXHIBITION

Chicago has again taken the lead of American cities in the matter of exhibitions and has opened at the Colosseum August 30, for sixteen days, an all American Exhibit, which was brought about by the cooperation of the City, State and a group of far-sighted citizens.

The show will display the implements and materials relating to the native arts of her foreign citizens.

For months special committees have been at work collecting all these materials and implements, a task of no mean proportions, as will be guessed since at least 19 distinct peoples will be represented. It is proposed to show these arts with the greatest distinction, and to link the sentiments that are the natural attendants of forms of beautiful expression with the ambitious schemes for practical Americanization of these peoples.

If Chicago finds the need for such development, has not New York an infinitely great need and as greater a field from which to draw the material for an all American Exhibition?

FRENCH INDUSTRIAL EXHIBITION IN NEW YORK

Perhaps the most important thing about the French Industrial Exhibition now being held in New York is that the artisans and manufacturers of that indefatigable people are able to assemble an exhibit so soon after the war, not to mention the real worthiness of the exhibition itself.

Apart from its entertaining and instructive side the venture is the first move to bring the commercial artists of the two continents in closer contact.

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THE GLASS OF WATERFORD AND CORK

(*Continued from page* 231)

the fusion. Whatever the secret, modern glass workers, notwithstanding their skill, seem never to have succeeded in reproducing exactly these tints severally characteristic of Waterford and Cork glass, tints that the glass expert still finds unmistakable and which impart that perfection of color that has always made both sorts tremendously popular.

Apart from the strongly characteristic difference in color between Waterford and Cork glass, another point of distinction is the difference in weight and bulk of body. Waterford glass is heavy and usually thick of body to allow of the deep and profuse cutting with which it was so often embellished. Cork glass, on the other hand, is ordinarily much lighter and of thinner fabric, and the cutting is noticeably shallower than that of the average Waterford glass. It has been said, not inappropriately, that "weighty substance and wealth of ornament" were characteristic of Waterford, while, by contrast, we may say that light substance and shallow cutting were characteristic of Cork.

In the Waterford glass the "hob-nail," "diamond," "strawberry" and facet cuttings were the embellishment devices most commonly used. Besides these we have step cutting, fluting, herring-bone cutting, scalloping, and several other patterns that made their appearance with less frequency. Eighteenth-century Irish glass sometimes had gilt ornamentation in addition to the cutting. The gilding was done at the time of manufacture and the gold was burnt in by the agency of borax. Where the gold has worn off, its former presence may be detected by a slight roughness.

The lure of Waterford and Cork glass needs to be dwelt upon to fire the imagination and whet the enthusiasm of the collector or of the glass lover, if he be blessed with any glass sense at all. The finding and possession of the old pieces will prove a sufficient reward for any amount of diligent search and painstaking inquiry. But, quite apart from the peculiar satisfaction derived therefrom by the collector, the careful scrutiny and study of old Waterford and Cork glass have a definite constructive value for glass makers and glass buyers of the present day.

There is an almost unlimited store of inspiration to be found in an intimate acquaintance with all the divers shapes, the types of ornamentation employed, and the rare technique with which they were executed. And the inspiration thus gained should be applied not only to reproduction but also to legitimate adaptation. The eighteenth century, as previously noted, was the golden age of cut glass and a more conscientious carrying out of its principles would go far to rehabilitate cut glass in the favor from which it fell in the nineteenth century, thanks to the atrocities then perpetrated. And in making both reproductions and adaptations, it is to be devoutly wished that the artisans might display like powers of observation with the makers of "fakes."

ACKNOWLEDGMENT

ARTS AND DECORATION takes pleasure in thanking *Asia* magazine for the privilege of reproducing in its August issue the charming illustrations of Japanese Ghost stories—regretting that this acknowledgment did not appear with the pictures.

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OBITUARIES

RALPH BLAKELOCK

AFTER eighteen years spent in a state hospital for the insane, Ralph Blakelock regained complete sanity. He regained this sanity only to realize that he did not possess that great wealth he had so fondly thought was his. The bitter irony of this great artist's tragedy is to be found just here: sanity came only to intensify his realization of the contrast between the prices then being paid for his pictures and that period of bleak poverty when one such price would have saved both his art and his sanity, twenty-five years before. This brief interval of sanity was like the white moonlight of one of his own pictures, suddenly flooding from behind those sinister clouds of illusion, the hills and valleys of his own life, the "crags of achievement" as one admirer writes, "and the deep ditches of despair and beatenness." No master of fiction, no Hardy or James or other master of Life's little ironies, could have imagined a more poignant tragedy, the tragedy of that restored sanity given him only to feel to the full the bitterness of life.

Yet to read the wide appreciation of Blakelock occasioned by his passing a fortnight or so ago, is to come to a realization of the true greatness of the artist. Those masterpieces of mysterious moonlight and nature are the indices of a man's indomitable struggle against the most overwhelming forces—the terrific lashes of hunger, poverty and madness.

OSCAR HAMMERSTEIN

The passing of Oscar Hammerstein robs the operatic world of one of its chief benefactors as well as the United States of one of its most bizarre personalities and the press of the world has joined in its appreciation of his really able efforts to produce fine opera and to present great singers to the public.

Whatever his peculiarities—and they were many—there is no question that his opera ventures in both New York and London had the salutary effect of making those staid institutions look into the matter of producing other than the time-worn old operas they had been presenting for so many decades.

LEONCAVALLO

August 9th, 1919, saw in Rome the death of Ruggiero Leoncavallo, musician and composer of many operas, one of which "I Pagliacci" is not only well known but well loved by Americans.

Born in Naples in 1858 Leoncavallò came to be highly credited in Italy and throughout the music world. He was a friend of Verdi and of Wagner, both of whom he revered and whose works greatly affected his own.

CARNEGIE

The death of Andrew Carnegie in August has thrown a pall over the American Art World that within two weeks lost Blakelock, Hammerstein and Carnegie, but Mr. Carnegie will stand out in our memory for those tremendous human qualities that made him seek for his fellowman immediate returns from his philanthropies. He believed that books were better than old paintings because their influence was more instant.

We are fortunate to have had a friend with such convictions, and the world regrets his passing.

WHAT THE ART SCHOOLS ARE DOING

THE YALE SCHOOL OF THE FINE ARTS

FOR merit of designs submitted by the Yale School of Fine Arts, two first medals, one second medal, four first and two second mentions have been awarded to members of the class in the monthly competition organized by the Beaux-Arts Institute of Design in New York City. These honors were obtained by members of the second class in composition under Edwin C. Taylor, who during the past year directed the work on mural decoration in the department of architecture. Two first medals, and two first mentions were received for excellence of the work in design submitted in the architectural competitions.

On Thursday, September 25th, the school enters upon the first term of the year 1919-1920, in its three departments of drawing and painting, sculpture and architecture. The courses in painting and sculpture are open to men and women, but men only are admitted to the course in architecture.

Advanced classes in portrait and figure painting are under the direction of Sergeant Kendall. The student of modeling, in addition to the classwork in drawing and modeling from life, is given opportunity to learn the technical processes of making molds from the clay model followed by casting in plaster.

A one-year traveling fellowship and a summer scholarship for study in Europe, in addition to tuition scholarships in the school, are awarded annually and are open to competition by candidates for the certificate awarded to students successfully completing the three-year course in painting or sculpture. Students who qualify for the advanced work of the fourth year may become candidates for the degree of Bachelor of Fine Arts, conferred by Yale University on those students who fulfill the requirements. Admission to the four-year course in architecture leading to the degree of B.F.A. is by examination.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

SATURDAY, September 27th, 1919, marks the beginning of examinations at this institute, which, although having no art school, exercises a very definite influence on the utilitarian aspects of national arts. Since its prospectus was prepared in 1859, the scope of the great Institute of Cambridge has steadily expanded and the indirect influence which has been exerted on the course of Art is inestimable.

It is announced that students entering the academic year of 1919-20 will have the benefit of the tuition fee of two hundred fifty dollars for that year and three hundred dollars per year thereafter, whereas all students entering after the academic year of 1919-20 will be required to pay the tuition fee of three hundred dollars.

COOPER UNION NEW YORK

DURING November and until April, free courses of lectures on varied topics will be given every evening excepting Monday, Sunday and Thursday. These will continue to cover a wide and practical range, and as in the past, the instructions in modeling for industrial workers will continue to be a special aim at this famous New York centre of culture.

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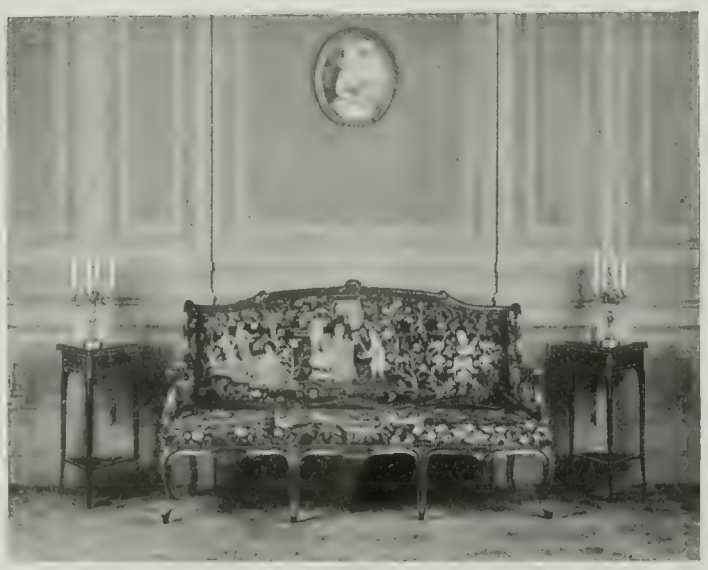

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The importance of Pittsburgh as a centre of wealth, and the unsurpassed international art exhibition and other exhibitions of Carnegie Institute, are among the distinguished advantages enjoyed by the school. In all departments a special point will continue to be made as hitherto of sound drawing, and a variety of methods has been introduced to stimulate the students to a ready grasp of essentials. The conventional, painfully finished charcoal studies are largely dispensed with at Carnegie, but earnest work or fundamentals is all the more insisted upon.

Portrait and figure painting are under the direct supervision of Henry Salem Hubbell, the head of the school, who gives encouragement to the work of an advanced painting class, working up at the making of completed pictures. Frequent prize competitions for posters are held. During the new school year the winning designs will continue actually to be carried out for commercial uses.

ST. LOUIS SCHOOL OF FINE ARTS

FOR the new school year, this progressive institution will continue to specialize on the personal requirements of students. As much freedom as is consistent with thorough training is allowed each student, and promotions are not made by fixed rule, though a system of standards is used in general. Frequently proceedings are reversed in special cases, where a particular problem seems to require or justify it.

The students are to continue in the main self-governing, the administration interfering as little as is necessary. An art students' association governs the activities of the students, and awards scholarship. Only students who have shown their worthiness are awarded scholarships, and these may be revoked for cause.

An admirable feature of the institution at St. Louis is that the director invites the students into his private studio once a week, where studio talks are held informally on any topic that may present itself. The practice will be continued of making visits to the Art Museum which is so creditable a future of this enterprising community in the art world.

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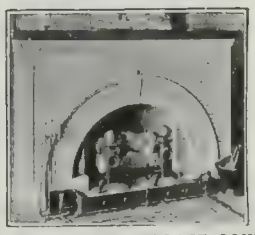

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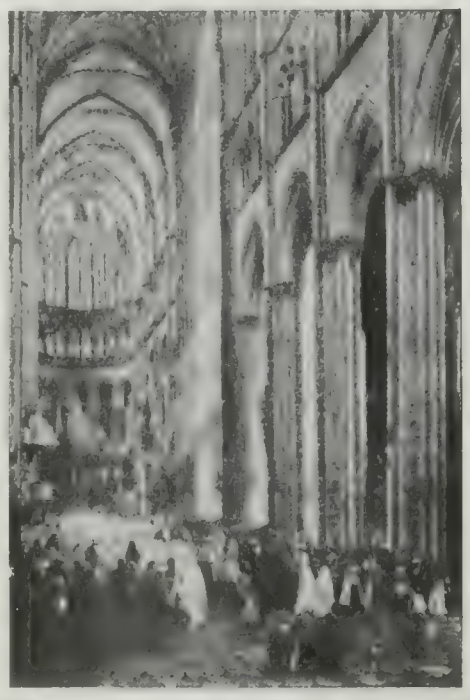

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HOSPITALITY IN DECORATION

(*Continued from page 233*)

chairs would probably be too formal. Here, too, a chest might be attractive and convenient if the room is in oak or walnut. Chairs should not be of the lounging type, but they may be much less severe than in the formal hall. One or two small upholstered chairs might introduce a desired bit of color and serve to soften the transition to the more intimate character of the living-room. A small table with a lamp, or perhaps a floor lamp would be a cheerful addition and afford pleasing and just adequate illumination for this type of hall.

For the broad Colonial hall, running from front door to back, the good old precedents are made definite in a score of illustrated books. The happiest results are obtained by adhering closely to these precedents, especially if the adherence is intelligent. Colonial reproductions in furniture re-create the old-time atmosphere quite successfully, and now that the Colonial landscape papers and such early American accessories as banjo clocks, mirrors, and sconces of the period are also to be had in good reproductions, there is no excuse for failure in the modern Colonial hall. Everywhere in the house successful decoration and furnishing depend primarily on a clear-cut mental conception of the spirit which is to be embodied, the feeling to be expressed, and secondarily on the selection, combination and disposition of the *things* which interpret this feeling or incorporate this spirit. In the hall the intimate note has little place. Its key-note may be hospitality, but it cannot properly be intimacy. Keeping these facts in mind, there will be no temptation to introduce photographic portraits into the hall, or pictures with a personal or emotional appeal. Etchings or prints can be successfully used. Figured papers reproduced from the designs of such artists as Walter Crane and recalling the delicacy and perfect colorings of the William Morris papers, are beautiful in themselves and make superfluous any wall decoration other than sconces and mirrors. Another type of figured paper, landscape papers, made originally in Alsace by the famous Zuber, are now to be obtained in modern reproductions. If a neutral wall-covering is desired —and in a small hall this is preferable, a two-toned French stripe or a Japanese grass cloth may prove a good selection.

These suggestions are so simple as to seem unnecessary. Yet simplicity in living is the hardest thing to attain. On it greatly depends our happiness and the happiness of our guests.

THE COVER DESIGN

THE Aubusson tapistry reproduced on the September cover in its own colors is a particularly fine example of the 18th century products of the Aubusson looms. The story of these looms is most interesting since they began weaving earlier than Beauvais and, unassisted until Madame de Pompadour secured them some Royal patronage, produced superb designs and weaves that not only rank with the best but have a marked distinction of their own, doubtless due to the fact that the Aubusson weavers always resented this belated Royal recognition and patronage. It is certain that the Aubusson weaves are free from the conventional tightness of design that gripped all the art-crafts of France during this period. The tapistry is six feet by five feet six.

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A LETTER FROM GUTZON BORGLUM

August 19, 1919.

Dr. Isidor Singer,
Editorial Staff, ARTS AND DECORATION,
470 Fourth Avenue,
New York City.

My dear Dr. Singer:

I accept with genuine pleasure and thank you most cordially for your genial suggestion made to me in my studio this afternoon to "rewrite my *Everybody's Magazine* article on Paderewski, Artist-Statesman—in marble."

I intend to erect a monument celebrating the rebirth of the Polish nation which you and I love so intensely; you, as a native of the related Republic of Czecho-Slovakia and as originator of "The Slavonic Classics"—and I, not only as a lifelong admirer of the knight-errant among the peoples of Europe, but also in my position as an artist who fervently hopes that the advent of a God-inspired artist such as Paderewski to the leadership of his resurrected nation will mean a new epoch, a renaissance of art in the Slavic race. The latter, you are well aware, is the only Aryan race which still has buried in the depths of its national soul spiritual treasures of which the sheer exhausted Germanic and Latin races never dreamed.

Sincerely yours,
GUTZON BORGLUM.

QUERIES and ANSWERS

(ARTS & DECORATION *will be glad to answer any questions on Art that puzzle its readers.*)

Q. How old are the oldest known works of art?

A. The painted vases which have been discovered in large numbers in the burial places of Upper Egypt, some of which are covered with paintings of ostriches, of Nile boats, flags fore and aft, belong to about the year 4500 before Christ.

Q. I have recently read a hint throwing some doubt on the genuineness of the Venus of Milo. Can you, please, enlighten me on this complicated question?

A. A small library has indeed been written on that famous statue which has been discovered in 1820 on the Greek island of Melos (hence the name, according to the modern Greek spelling), and the Doctors of Art have not yet agreed on the issue.

Here is the problem in a nutshell: The famous statue, whose original finds itself in the Paris Louvre Museum, belongs to about 100 B. C. Some historians of art, however, think that the work is some three centuries older; that it belongs to the school of Phidias, the greatest sculptor of ancient Greece (born between 500 and 490 B. C.), and that it does not represent Venus at all, but the Goddess of the Sea, Amphitrite, holding a trident in her extended left arm.

Q. When and by whom has the term "Christian Art" first been used?

A. In the 19th century by the French historian, Alexis Rio, who died in 1874.

Q. Please give the origin of the term "Gothic Art."

A. "Gothic Art" was neither created nor propagated by the Goths. The term is said to have been first used by Raphael in a report addressed to Pope Leo X. on the status of contemporary art, as a synonym of "barbarous," as opposed to Roman.

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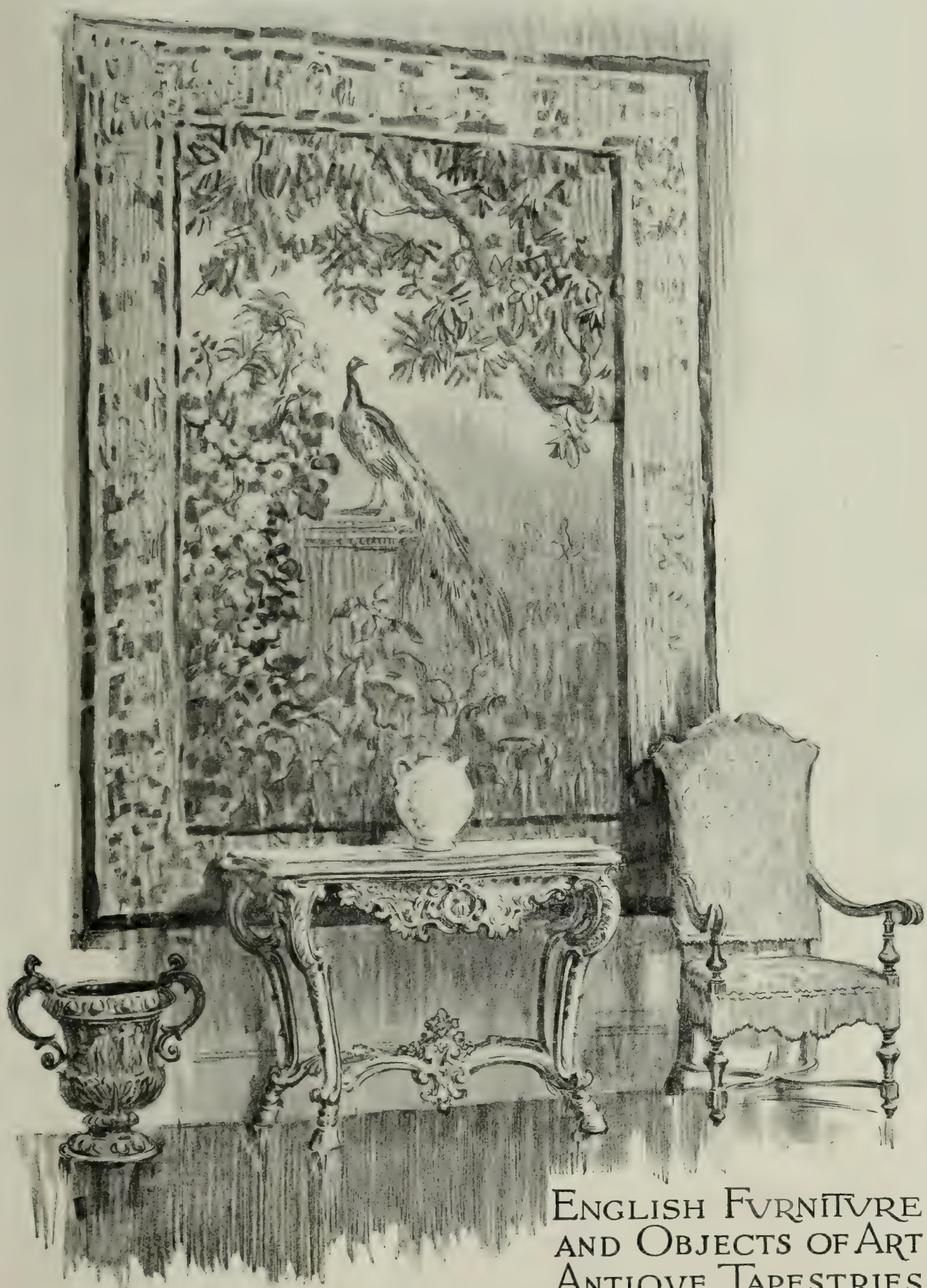

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ARTS & DECORATION

Formerly—ART WORLD and ARTS & DECORATION

Volume XI OCTOBER, 1919 Number 6

Democracy and Art

A Program for an Ideal American Art

By GUTZON BORGLUM

YESTERDAY I opened one of the most popular magazines in America, upon a story by one of America's most popular writers. He began what he had to say in this manner: "She emerges from a shop. The shop from which she emerges is any shop, in any town." Why the author halted here and did not continue his platitudinous reiterations to the end I do not know. To me he had. I dropped the magazine and bought another. Standardized parts in standardized shops, in standardized towns, has created a standardized civilization. And the thought of a standardized democracy, with its commonplaceness and banality rang through my mind all day. That story may have been the masterpiece of the century. It may have been the most original assemblage of observation in modern American literature—but the opening lines wearied me and added further evidence of the "standardized parts" disease that has settled upon this nation and with its advent brought a lowering of quality to the nation's life and crafts.

THE ART IDEAL OF GREECE AND ITALY

The Democracy of Greece, under Pericles, gave us the heroic period of Greece and the no less heroic statement in art of that period, yet ancient Athens had a population less than Stamford, Conn. And what of the Rome of the Republic and her population! There is a thought here suggested that Democracy as a creed, a political system, has nothing to do with the question in hand—but that it is rather a question of quantity. If we think of this a little, we readily see that it is not politics at all, but the point of view of multitude. Quantity versus quality in the one, and quality versus quantity in the other. Quantity versus quality is the worm in the kernel of the nut we are trying to crack, and we must try to find a way by which quantity and quality shall live, as they must, together in a great Democracy—and yield an offspring that shall vie with Greece and Italy in beauty, in sincerity, in the individuality of the nation's life.

QUANTITY VS. QUALITY

I do not hesitate to claim here that I am dealing with one of the most profound observations touching modern life, which includes art, happiness and economics; one also on which our civilization's course turns—up or down.

As a proud member of the American Federation of Labor, let me offer this observation, with a solemn prayer for its correction, that Capital sits at one pole, commanding the multiple of the standardized article for the people, and that Labor, which is every form of trained or professional service, sits at the other pole, conscious that ability and merit are dying in its hands and brain, in the effort to keep pace with the modern standardized machine product. And let me add that sincerity, individuality, nationality, die by that process, unless the demands of merit in the product, sincerity in the service, quality and individuality deals with the creative impulse of man. In the multiple system character is facing destruction. I believe in sincerity and in individuality in the arts, since to be sincere is to be individual. I know that every precious product in the world comes from the illumined soul of some lone workman in the prayerful service of those around him—thinking of merit in the product rather than of the shareholder's instinct.

ART'S FUNCTION

Art should always be one with life and service—inseparable from each day's life. It belongs to the doing, to the living, working day—and not to the end. And that the end is without happiness unless the service has been good.

ARTS AND DECORATION believes in real freedom, and that freedom here depends upon criticism: that without criticism there can be no vigilant, healthful development; that there can be no improvement in our Fine and Industrial Arts without publicity and exhibition, together with the freest criticisms.

Therefore, we must labor for this—criticism of work, criticism of methods, criticism of points of view, and above all, criticism of what is sincere and indigenous to our own life. We must condemn what is decadent and what is not good for our country. We must demand impulses that are original, and we must have the courage to enjoy and be more happy with an American masterpiece than an imitation, standardized for a false uninformed market.

The miniature of Mrs. John Sanford is as original in its framing as it is graceful in composition.

The Psychology of Portraiture

By LADY EDGERLY-KORZYBSKA

THERE is nothing so strong, and yet so subtle, in all the world, as personality—from that which leads to disturbing or making world movements down to what seems a negative, colorless it." Yet from the portrait painter's point of view there is no one in any part of the scale who is not material for the artist.

Perhaps the most often repeated remark at an exhibition is, "Oh, but you see, you have painted only interesting or beautiful people!" which is not, in truth, what they say, but translated means that every one is interesting or lovely in proportion as the artist has been entirely sincere.

Nancy Leiter, infant daughter of Joseph Leiter, is revealed as a joyous baby. This is the central picture of a group.

People are inclined to say "My clothes—my home—my friends—my surroundings—are not at all to my liking or choice." To that, say I, "Nonsense." For their clothes "taken from the peg," as they call "ready-mades" in England, or taken from the most exclusive modiste chosen by the most intelligently artistic faculty, or taken by the most indifferent man and woman,—there enters in the element of personal selection.

The portrait of the Duchess of Connaught shows a woman born of generations behind her with the privilege to command. The coat of arms in the background is the key to the atmosphere.

Even take two people and give them identical attics or wondrous drawing rooms and in just as much as they do, or do not, influence their surroundings do they individually express themselves. For that reason, the more completely is it useful, and, to my mind, even essential, for the artist to come closely in touch with what makes the life of the individual before beginning to portrait. In the mystery of this thing called life will the sensitive artist find that every movement of the body, the placing of the hands, of the fingers even, will be indicative, if not all but symbolic, of the personality portrayed.

So all these things that are physical lead up to the inspiration, if you will, in choosing the pose and the conception of the whole that more fully interprets the character found in the face. Not in the smallest degree can

The Princess Pat she will always remain though she now wears another name.

anything be changed in actual drawing, for such untruthfulness only takes from the gripping reality of the human document. In the selection of lighting and pose, however, certain qualities can be exaggerated or suppressed, as need be, for accentuating character or charm or subordinating undesired expression or contour.

Then the decorative arrangement or composition of the subject in relation to background and the color scheme and technique is entirely a matter of the standard of work the artist sets for his or herself. This last has alone to do with art in portraiture—all the rest is pure psychology interpreted in line.

Portrait painting is not still life—not placing a model in a certain place and painting it; it is rather catching the mystery of life within the body. The portraitist is born, and no amount of study or knowledge of painting can achieve the capacity to read character and to sense the rhythm of personality.

With these principles in the foundation of work, a one-man show of portraits—the severest test of all—will not produce a gallery of just cousins, but of strikingly individual human beings. Sometimes even the technique, varying as the subject requires, makes the work seem as though it had not been coming from the same hand.

This standard carried to the completion of the whole makes it equally important that the frame be a sympathetic part of the composition. That is a law applicable to pictures of any proportion, but most essential to paintings, and particularly portraits that the eye embraces at one glance. Each frame being true to the subject, the frames stand out individually and do not repeat themselves any more than people repeat themselves.

These are ideas that I instinctively felt when I began to make a career for myself. Each year with its multiple experiences in portrait painting has verified, strengthened and enlarged my interest and faith in these principles.

Diana Dodge, daughter of W. C. Dodge, is pictured here in a variety of poses that give a perfect key to her moods. The idea is a delightful one that appeals to all.

The hundred portraits on ivory, which, through the kindness of Major and Mrs. Perry Belmont, I was permitted to exhibit at their Newport Villa in August, represent my ideals of portraiture as an interpretation of personality. It was my endeavor to reveal the minds and aspirations of the sitters and their relation to their environment.

A phase of portraiture in which the writer is especially interested consists of showing several members of one family on separate panels of ivory combined into a decorative ensemble under one frame. Although each portrait is itself a complete work, all of the portraits in such groups are arranged in relation to each other to carry out one decorative group. This last being a phase of portraiture that seems to be unique, very difficult to achieve, very delightful and interesting in result, and something that will stand out very strongly in the history of portraiture.

Painting on two ivories is not only uncommon but permits great latitude in poses. Mrs. William De Forest Manice.

Lady Reading is a wonderful subject to paint, for her personality burns like a flame and it is easy to believe that her husband's success has been materially aided by her intelligence and charm.

The Byng boys are nephews of General Byng and of Cora, Countess of Strafford.

Art at the American Military School in France

HOW our American soldiers received the advantage of studying art and architecture in France has not received the attention over here that is due to this interesting phase of educational work. Luckily, a recent number of the *Revue de Bourgogne* is devoted to a splendid exposition of the work of the College of Fine and Applied Arts of the A. E. F. University at Beaune in Burgundy, and of the American art-center at Bellevue, just outside of Paris, in the château of Isadora Duncan, the American dancer. Both of these schools were under the direction of George H. Hellman, the well-known New York art authority. Mr. Hellman contributes to the *Revue* an interesting account of this work; and the soldiers themselves, privates as well as officers, who took advantage of the opportunities offered, attest to the charm of studying art, decoration and architecture at its very fountainhead, as it were.

Mr. Hellman expresses gratitude for the aid extended in his work to such distinguished artists and authorities as François Flameng, Jacques Blanche, Marqueste, Salomon Reinach, Emile S. Aillens and Jean Hébrard, and the many other artists who took such keen interest in helping our soldier-students. Studios and ateliers of eminent sculptors and painters were thrown open to the American visitors, tours were organized with the result that the young soldiers received the highest idea of French art. The most living and durable impression that these boys must carry back with them to their own country, Mr. Hellman thinks, is the realization of how inseparably art is bound up with every manifestation of the national spirit of France. There are few modern nations, he thinks, in which the cult of beauty and form are so seriously considered as one with the material necessities of life. This was a truth discovered and remarked by the soldier-students themselves, but a truth emphasized always in his lectures to them by Mr. Hellman. The union of the work of the artist and of the artisan persists throughout the centuries of French history, as rambles in Dijon and other towns of Bergundy so strikingly proved. The things useful in everyday life, the furniture, the intimate living quarters, the public buildings, all partake of this unity. It was this fact above all others, perhaps, that made the study of art so fruitful for our boys.

RUE DE PARADIS
A crayon by Sgt. James Scott.

It is especially interesting to read of the trips to significant art centers arranged by the American authorities. Those centers of ancient but undying art, of course, abound in the region selected as the center. The caravans of art-pilgrims missed none of the points of significant interest. Touraine and the neighboring provinces, heavy with their amassed treasures of art and architecture, awakened enthusiastic admiration.

There were four fixed centers of teaching, the most important, from the number of students, was the College of Fine and Applied Arts of the American University at Beaune. Here four or five hundred American soldiers followed courses in architecture, painting, sculpture, drawing, and the different branches of industrial and commercial art. Bellevue was another interesting center, reserved principally for the more advanced and professional students. The "Pavillon de Bellevue" was devoted to studios for architects and painters, as well as dormitories. The portrait painters were placed in a converted stable. There were old barracks to lodge students of industrial arts. A five minutes' walk led one to the lecture hall; while at some distance, overlooking and close to the Seine was the sculptors' workshop. The proximity of Bellevue to Paris made possible the opportunity of frequent visits to the great monuments and museums, the studios and schools. Groups were thus enabled to attend the Julian academy, Colorossi, Laloux's and Jaussely's. No less than one hundred of them were afforded the opportunity to study architecture and painting side by side with the French students.

Beaune was no less active. Our Americans swarmed the countryside, returning with notes and sketches which served as the beginning of more ambitious drawings, etchings or water-colors. The Dijon neighborhood was another spot to bring out the best. One might often see an American officer or private settled in front of the façade of one of those old buildings, making a detailed study of its style and ornament, measuring the base of a colonnade, or noting down the dimensions of a capitol. The walls of their studios were soon covered with these interesting sketches—sketches of the Loire, of Cantal and Champagne.

Ernest Coxhead, chief of the field division of the A. E. F. University, in expressing his gratitude to the citizens of Dijon for their hospitality and aid, writes: "These forty odd students had, by your courtesy, a rare opportunity to study the many fine examples of French art and architecture, of which Dijon may well be proud, and they have showed their appreciation of this opportunity by the many fine drawings and studies made during the five days spent with you."

The Old Paradise in a New Garb

A Glimpse of the Royal Gardens of India and Persia in the Days of the Great Moguls

IF we review the development and progress of gardening among the civilized races, beginning with the ancient Egyptians and ending with the ever-growing garden-city movement of our own day, the truth gradually impresses itself upon us that gardening is in its highest development, a fine art. In its incipient stages amongst savages and semi-civilized races, the economic or utilitarian motive is almost exclusively operative; but with advanced civilizations this instinct assumes the rôle of gardening. It speaks well for humanity that its natural taste should turn in this direction. It is remarkable that in no other field of art activity are art and life so intimately interwoven as in that of the garden craft.

The history of gardening forms indeed an integral part of the evolution of human society. All of the great intellectual currents crisscrossing civilization have, in some way, touched the fate of the garden craft, and many of the most illustrious heroes of history have participated directly in its development. Gardening, in its turn, strongly influenced the evolution of sculpture and countryhouse architecture.

That this gentleman loved his garden there can be no doubt, but it is also plain that he insisted upon privacy.

Left—The decorative value of water, and of low fountains in particular, was and is fully appreciated by garden lovers of India.

Right—Surrounded by flowers and by many fountains, the garden feeling is enhanced here by the use of the wonderful flowered rug on the loggia.

Before going further, it may be interesting to the readers to recall that our word "Paradise" is nothing but the Greek translation of the Persian word for park, "Pardes," which the Hellenic translator of the Old Testament used to denote the world's first Royal Park, the Garden Eden, and that a recent archæological discovery shows a Babylonian garden which might have served as a model to the author of Genesis in his description of the original abode of man; very characteristically a miniature garden-city. Even the menagerie of Adam, card-indexed by him, is indicated on that Babylonian monument. But since I am in haste to leave the rivers of the Paradise, Euphrates and Tigris, for India's Ganges, all I can do for the reader who is interested in the topography of the first garden, planted by God himself, is to refer him to the book of Prof. Frederick Delitzsch: "Where was the Paradise situated?" (1881).

The story of Indian horticulture may well be introduced by a quotation from the Bible which sums up garden craft in delightful phrases:

"A garden enclosed—a garden of living waters,
"And flowing streams of Lebanon:
"Awake, oh, north wind, and come thou south,
"Blow upon my garden, that the spices thereof may flow out."

Had Omar Khayyam these verses in mind when he said one day to his pupil Khwaja Nizami of Samarkand:

"My tomb shall be in a spot where the north wind may scatter the roses over it."

Indian gardening it must ever be remembered, is closely interwoven with the history of the country, and the artistic traditions and religious ideals of the designers played a far larger part in the laying out of their gardens than is the case with European horticulture. Almost each flower and tree in the Indian

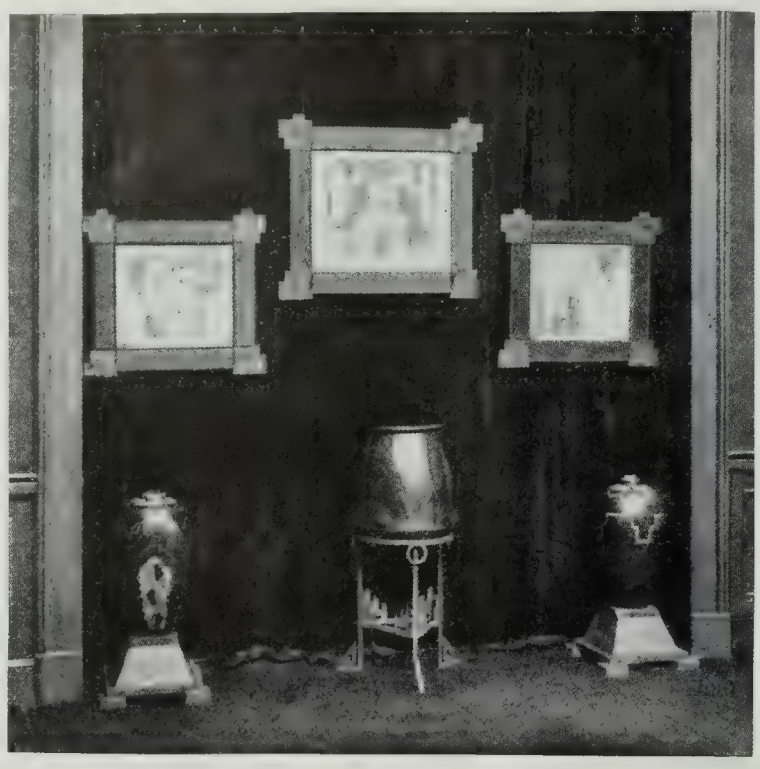
Continued on page 305

The Argentine Water-Color Salon

IF reports are to be credited the Argentine water-color painters are making great strides in this art, for the annual exhibition held this year in Buenos Aires was a great success from every point of view and while not much is to be got from black and white reproductions of paintings, it must be admitted that all the illustrations of their work show them to be most original in their conceptions and delightfully artistic in the arrangement of the exhibits themselves.

As in former years practically all the leading artists of the Republic were represented but this year the pervasive tendency was along decorative lines.

Alfredo Gramago Gutierrez particularly distinguished himself because of his style as well as by a truly vigorous originality that is, we like to think, the result of sturdy Americanism. His subjects, full of emotion, interpret the various aspects of hot country life where people dream away their lives thru sweltering days and chilly nights. All his works breathe a kind of tragic and subtle mystery; an inexplicable sadness.



Pre-Columbian Rivals by Travascio.

Equally interesting were two landscapes by Prieto in which a sweetness of conception combined with masterly workmanship conjure for us the beauty of Nature's autumnal days.

Though it was a water-color show there were other kinds of work on exhibition and pastels were to be seen in charming variety, some oils, charcoals and a few miniatures but what will interest North American artists and art lovers were the aboriginal art styles that were represented in the works of two men, Travascio and Blake, who are devoting much of their time to reviving this intensely absorbing and rich work. Not only do they paint with water colors on gold back grounds but they are evolving the most fascinating ceramics and pottery with the pre-Columbian decoration.

Some of their work is shown in the accompanying picture and attention is called to their intimate arrangement. So it was throughout the whole exhibit. Every room was so furnished that one had the feeling of being in a private house, not in a museum.

A New Sculptor of Pain

ONE of the most compelling features of the recent exhibitions at the Pesaro Gallery in Milan was the collection of sculptures by Adolfo Wildt, a collection that represented the development of this unusual artist from 1905 to his latest poignant figures of war-time Europe. The "Parlatori" group of 1905; the "Sleeping Man" of 1908; the "Vir Temporis Acti" of 1910; are all remarkable examples of modern sculpture of that period, with the predominating influence of the great Rodin evident, and that of Mestrovic only in a slight degree secondary. Greater interest, however, attaches to his curiously Dantesque war masks; heads tortured by the sufferings of war, distorted into symbolic grimaces of pain and sorrow; faces of souls damned, hurled by the war at the artist. Adolfo Wildt seems to have discovered in the human face the lines of all pain: orbital cavities sunken and drawn by despair; muscles of the mouth drawn in a bitter spasm; the grotesque hollows of the neck, all depicting poor humanity sunk temporarily into a grotesque barbarism. In contrast, Wildt also exhibited what we might term the calm after the storm. But even in these figures of the new peace, pain seems to lurk in the background of the soul and of the mind.

"The Prisoner."

In freeing himself from the masters of his first period, Adolfo Wildt seems rather to have achieved, instead of freedom, a prison of pain and sorrow. Certainly the Pesaro show fails to reveal him a sculptor of joy. Perhaps happier days may bring happier statues. His "1915 Rosary" is a curious example of hopeless spiritual anaemia, almost of starvation. In transferring pain to marble, the Italian remains in calm mastery of his medium and technique.

The Art of Antonio Ortiz Echagüe

FEELING that American artists and art lovers desire to know more not only of their own artists, but also of the artists of other countries, ARTS & DECORATION takes pleasure in presenting this sketch of Senor Echagüe together with one of his recent art works with the hope that it will give its readers as much pleasure as it has the editor.

THE recent acclaim that the young Spanish painter Echagüe has received on the splendid work he has been exhibiting has carried his fame far and wide and American art lovers of both continents have begun to examine his paintings with considerable interest.

Young in years, vivid in temperament—this able Castilian brings to his labor an art trained under the best masters of Europe and a mind tempered by the influence of much travel and residence in many lands.

France and Italy he knew as a student, but Holland, England, the United States and South America are also familiar, for he is driven by a spiritual unrest that is developing his genius by leaps and bounds.

Born in Castile, where every man is an individuality and every stone a symbol, his paintings show no particular mark of the proverbial Castilian acerbity because of his wanderings. At the age of fourteen he entered the Julien school in Paris, where he was treated by his fellow-pupils with a spirit bordering on hostility, though he succeeded finally in impressing his personality on them through his exceptional success under his masters, Jean Paul Laurens and Constant.

Later he became a pupil of Bonnat in the Ecole des Beaux Arts, which he left in 1902 to return to his native land to exhibit in the "Circulo de Bellas Artes" in Madrid, receiving a prize as well as the enthusiasm of the critics. A few months later he received the Prix de Rome and left for the Eternal City to pursue his studies in the Academy on the Mons Janiculus.

Up to that time the basis for winning the privilege of studying in Italy, through the Prix de Rome, was landscape work and historical composition. The last named especially was depressing, for it meant endless yards of canvas to be filled with deadly uninteresting historical scenes that with few exceptions were not in any sense worth while. With his customary decision Echagüe decided to break with this time-worn tradition and began in Cardeña a picture on his own reconnaissance that won him the gold medal in the International exhibition in Munich.

Courtesy Plus Ultra

Andalusian Woman.

As has been intimated above, Echagüe belongs to no school. He takes what he likes from all and uses it as he pleases. He dislikes brutal strength in painting, nor does he care to portray somberness. He, like all Spaniards, loves color, but his color has a limpid clarity that in some respects suggests Sorolla and yet is not. It is his own.

He is quite as much affected by the Flemish school as this painting may indicate, though that, too, is his own rendition. In this fascinating señorita there is all the sinuosity and warmth of the Spanish woman without the blaze of passion so common to the painting of Spanish artists, yet there is a tender wistfulness that is altogether charming, and stamps it as a work of a fresh mind brought to bear on this old subject.

Echagüe, the man, is a most interesting person. Immaculately garbed, even when at work, graceful of movement, Echagüe presents the embodiment of an exquisite dilettante rather than a hard-thinking, hard-working artist, who has battled, and will battle, over any and every point that he considers vital.

Roberto Montenegro

Mexico presents many fascinations to the lover of Art and Archeology, but now comes Montenegro who revives for us the very soul of that land of dreams, of golden sunlight, gorgeous flowers and perfect politeness

WHO can explain why Latin America has made so little effort to make us familiar with the undeniable beauties of her art and architecture? Perhaps some of the fault is our own, but not all. Our southern neighbors are quite willing to send their poets and artists to Madrid and Paris, where their works are read and their pictures and sculpture exhibited. But in literature and art there seems to be a distrust, even a disdain, of Anglo-Saxon appreciation. Here, for instance, is Roberto Montenegro, one of Mexico's greatest painters. Montenegro, it is true, has taken up his residence in Europe, in one of those picturesque little islands of the Balearic group, in the Mediterranean, off the coast of Spain. Here he has found that calm and peace so essential to creative effort. Here he is enveloped in that Oriental atmosphere, tempered with the Occidental note of restraint that is so often reflected in his large decorative canvases.

Montenegro is essentially a decorator. But his decorative instinct expresses itself in multiform as-

"Indians."

pects. He is prolific and spontaneous. His art is a kaleidoscopic vision of Mexican and tropical life. Always it is a transmutation into the realm of poetry of the closely observed fact and the colorful detail. All of Montenegro's great canvases burn with the sun of the tropics, glow with the colors of the Orient. Nor is he a man merely of one style. Those ample compositions of his native Mexican scene recall at times the Tahitian canvases of Paul Gauguin, though they are without perhaps the burning intensity, the inevitable savagery of the Frenchman. This may be explained from the fact that Roberto Montenegro is an illustrator as well as a decorative artist. Fernán Felix de Amador, the Argentine critic, contributing an appreciation of the Mexican to *Sonora* (Nogales), compares him in this respect to Aubrey Beardsley. That is, Montenegro merely uses one of the poems of the great Ruben Darió or of Enrique Rodó as

"Temptation."

Beardsley used Wilde's "Salome," as a source of inspiration and a point of departure for a new creative and independent work of art. In this respect it has been described as a "marginal art of poetry." It is significant to recall the tribute of the great Dario himself, who was so pleased with Montenegro decorative interpretation of some of his poetry that he was led to declare: "Instead of saying that Roberto Montenegro paints as I write, it would be better to say that I write as he paints!"

It was this association with the great poet of Latin America that did so much early in his artistic career to develop the illustrational power of the young Mexican. Just as Aubrey Beardsley seemed to be the inevitable and necessary commentator of the poems of Oscar Wilde, it is to-day impossible to think of Ruben Darió's great poetic spirit without at the same time visualizing Montenegro's imaginative lyrics in line and color. His canvases are shown regularly in the salons of Madrid and Paris. It is such opulent beauty that Montenegro creates that makes one dream of the possibilities of a permanent Pan-American exhibition of the arts, in which North, Central and South America might all be represented. We invite the Pan-American Union to take up this idea.

The Portal of Life

A Sculptural design by Rudolph Tegner, the Danish artist, that for a time convulsed the art circles of Copenhagen, but which has come to be considered one of the greatest of modern conceptions

SELDOM in their art history have the Danes been so wrought up spiritually as they were in 1916, when the first sketch of Rudolph Tegner's "Portal of Life" was first placed on public exhibition in Copenhagen, where many thousands of people viewed it, the number of visitors increasing daily as the criticisms of the art critics became current.

As in all European countries, public opinion is as strong on art subjects as on politics, and the burghers of Copenhagen showed not the least hesitancy in differing with the critics on this particular work, and differing so strongly, one might almost say, vociferously, that their opinion finally carried and this superb work, that received the "thumbs down" of the critics, is to-day regarded one of the biggest conceptions of modern sculpture. Furthermore, many of the critics have reversed their opinions and are now acclaiming its superior worth.

The Portal of Life, by Rudolph Tegner, will grace the entrance of Faelled Park, Copenhagen.

Not all of them were against it, however. Zahrtmann, himself a famous artist—old in years, though young as any in spirit, prized Tegner's work instantly, standing valiantly in its defense and claiming, what has since become recognized, that as soon as the model was perfected in larger form all the criticized imperfections would fade. The chief faults, as the critics saw them, were that the use of such naturalistic groups around the classic columns was incorrect; that the type of curved arch did not belong, properly, to such columns, and that the very decoration surmounting the arch was improper. And this is not all! They objected to triangular bases of the columns and the crypt-like indentations showing recumbent figures.

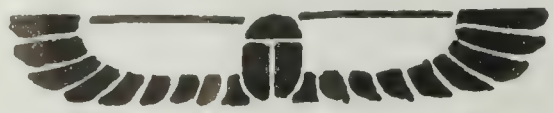
Rivals.

To the average layman it would seem at first that it was all wrong. Yet the Copenhagen layman in this instance used his brain. He saw that Tegner meant that curved arch with its beautiful capital to mean the rising sun of Life; that those classic columns signified the dignity of life created in God's image; that those human forms around the base were correct because they portrayed every phase of human life and human emotions from life to death, and because of that it was also correct to break convention and place death and dissolution where it belonged, beneath life. It is a magnificent conception boldly carried out. Here the whole gamut of life is reproduced in naturalistic and symbolic forms together. And as Zahrtmann predicted, the imperfections noted in the sketch are lost sight of in those figures and groups that have been completed.

Of the many arrangements that claim one's attention, the two pictured here are most interesting for their exquisite feeling. Could one hope for a clearer presentation of the groping of human creatures for their mates? Or better express the cross questioning of rivals? All are vivid human documents in modellings that might well be valued for individual works. Indeed, it was the desire of the critics to break up the design for such purposes, but again Zahrtmann's defense was successful. Said he, "While all of these groups might well adorn any palace or museum they are but units in a glorious conception. They must be kept intact."

Instinct.

KLEOPATRA



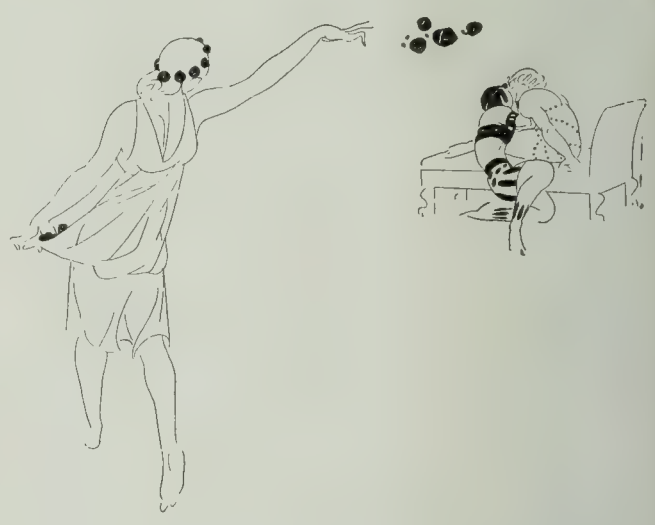
A story in drawings by the Swedish artist YNGUE BERG telling how the mighty hunter Ammon and his wife, the gentle if somewhat stout Tabor, were separated by a wicked vampire, the beauteous Kleopatra.

The lovers, Ammon and Tabor, plighting their troth before the priest. As they leave the temple, enters the queen to offer sacrifice and the curtain rises on the tragedy.

That he considers the lady worth the cup is evident in the gyrations of blighted affection on the part of his wife—the party of the third part.

Ammon is so smitten with Kleopatra's beauty that he turns from his weeping bride and literally shoots his love message into the hands of the lovely queen.

Kleopatra. Not only was she an able ruler but she knew more about charm than any woman in history.



The beginning of the Day. The artist herewith warns all men against ladies who scatter roses.

This view of the royal lady shows the reason for his swift passion. Obviously she is not averse to his charms and tells him he may spend the day with her provided he will, at the end, drink a cup of hemlock.

Three of Kleopatra's own follies interpreting early Egyptian tone poems. The ladies' attitudes show us plainly that there is nothing new under the sun.

Mr. Berg doubtless found reason for interpolating these reminiscent scenes from "L'après-midi d'un faune," for we humans do not like to think that we have no originality. At any rate these sketches are charmingly drawn.

Whether the fascinating queen really enjoyed this moment as much as she appears to do or whether Berg merely wanted to make an interesting drawing we cannot say, but—

This cake-walk exit is a fitting prologue to the tragedy that we and Ammon were warned of.

Like all wives of erring husbands, Tabor returns to weep. Berg doesn't record what the queen did but we know about the asp!

Ammon was a good sport and took his last kiss on tiptoes. Not even Bolm could do it better.

As Kipling said: "The sins we do two by two we shall answer for one by one." Could any queen offer hemlock with more grace and would any man refuse her.

The supreme moment finds us with almost as much regret for this erring husband (though he certainly doesn't deserve it) as with commendation for the artist's drawings which certainly do.

Art in London

IT is a rather serious state of affairs, for a perturbed writer of the London *Times*, that so many masterpieces of ancient and modern art are being acquired by Americans. It pains the English writer that such masterpieces must go to the highest bidder, that "some railway magnate or head of an oil trust or copper combine in some part of North America" should have the discrimination, discernment and good taste to buy Italian primitives and Spanish portraits! The idea that anybody buys a work of art because he loves and appreciates art, the fact that Americans, so many rich Americans, are not totally bereft of esthetic appreciation, never enters the head of the *Times* critic. Nothing is more remarkable than these increased sales since the war, sales of old estates and houses and their contents, and of pictures and rare old books from them that are sent to Christie's and the other London dealers. There is a good deal of unconscious revelation for art-loving American, in the remarks of this writer, who makes us the scapegoat:

"But how does it happen that their prices, instead of falling, have risen beyond all precedent? No simple answer can be given, but doubtless the main cause is the sudden growth of large fortunes, not only in America, where they have long been as common as blackberries, but among those people in England and in the neutral States of Europe who have held war contracts. It is an established fact that a large percentage of the 'new rich' have been buying works of art, urged thereto by two main reasons. Money so locked up does not pay income tax, and purchases so made please the vanity of the purchaser, and often tend to his social advancement.

"It is a fine thing for a Midland tradesman to become possessed of Lord Blank's Chippendale chairs or Lady Dash's necklace; it gives him a lift-up in his local society and feeds the self-consciousness of his wife and daughters. The principle holds also in more exalted financial spheres, and has held for generations. There is a financial as well as an aristocratic *noblesse oblige*—the obligation being to 'have taste,' and to keep up the character of the collection by employing the best expert guides.

"No great harm is done by these sales so long as the goods are kept in the country. Forty years ago if a peer sold a Gainsborough or a Rembrandt it went into the house of some great new man in England, and stayed there. Even to-day there are an abundance of British buyers, but chiefly for the rather obvious art that appeals to the untrained eye, such as the 'pretty' school of Mid-Victorian water color, especially the works of Birket Foster and his like. A few of the enriched Englishmen aim higher, but there is, unfortunately, no doubt that the main demand for real treasures comes, and has come since about 1880, from foreign countries.

"If one could follow the Hamilton, the Blenheim, the Adrian Hope, and the Dudley pictures to their new homes, one would find, says our *Times* authority, that these new homes are rarely English. More and more America has become a competitor in the field of purchasers of the old Dutch masters and the early Italian, appreciation of whom had been stimulated by the studies of Morelli and Berenson. The collections of prominent Americans are more and more rivalling those of old European families. Still, the poor *Times* scribe can think of no effective way of stopping the growing appreciation of art in this country. He admits further:

"Her millionaires have found no better way of rivalling, or out-rivalling, the great families of the Old World than by spending a few of their millions on the formation of really fine collections; men of somewhat less wealth follow suit, buy a few good things every year, and take care that their acquisitions shall be proclaimed far and wide; and meantime a large class of critical writers and university lecturers have been making all educated America familiar with the great painters and sculptors by discourses, by illustrated monographs, and by newspaper articles.

"As Rembrandt is the collectors' favorite in the United States, it is worth while to describe at some little length the harvest of his works which America has garnered from Europe—and mainly from England—within recent memory. We have before us a carefully written article which appeared nine years ago in the *Century* magazine, containing a list of no fewer than 88 pictures by the master in American collections at that date. Whether that number has doubled since 1910 we cannot say; but, considering the many that have been sold in London, in Paris, and probably in Germany during and since the war the estimate is very likely correct." The disturbed critic enumerates some of our collectors and their recent acquisitions.

"Mr. Frick has lately built for his collection a noble gallery on Fifth Avenue; it contains much eighteenth century French sculpture and many pictures that would hold their own even against our Wallace collection—Gainsboroughs, Romneys, Whistlers, Rembrandts — these last including 'The Mill,' for which Mr. Frick paid Lord Lansdowne a price unprecedented and as yet unsurpassed. The Widener collection at Philadelphia, of which a fine catalog has been lately issued, is of the same class; and, so far as English works of the eighteenth century are concerned, so is that of Mr. John McFadden, of Philadelphia, who under the skilled direction of Bond Street bought the 'Master Bunbury' of Reynolds, the 'Mrs. Crouch' and the 'Mrs. De Crespigny' of Romney, masterpieces by Bonington, Turner, and Constable, and much besides.

"Other big buyers have been Mr. Altman, of 'dry goods' celebrity, and, right away at Toledo, on Lake Erie, Mr. Willys, the maker of 'Overland' motors, and Mr. Libbey, the maker of bottles. Strange development of modern business! Motors bring in money for Italian primitives and Spanish portraits, and bottles for Constable's 'Arundel Castle' and for one of the best collections of modern French pictures to be found in the New World.

"Nobody will deny that this is a rather serious state of things, or that it is difficult to find a remedy. You cannot pass Acts of Parliament to forbid sale of ancestral treasures to make ends meet, nor can you pass a Pacca Law for England, making it illegal to export works of art. You cannot ask the State, at a time of colossal deficits and huge taxation, to buy all the masterpieces that may be for sale. They must go to the highest bidder, and unless an economic revolution occurs in the United States the highest bidder will generally, for the present, be some railway magnate or head of an oil trust or a 'copper combine' in some part of North America. But if our individual purses cannot compete with theirs, we can on occasions combine to keep for ourselves some really first-rate thing, like the Rokeby Velasquez or the Duke of Norfolk's Holbein."

Dreadful! 'Orrible! as the Boston *Transcript* exclaims upon reading this condescending comment. "The idea of mere tradesmen being able to buy masterpieces of art that have been in the hands of the nobility is naturally disgusting to the snob." But it may be recalled by some Americans, though never by this British complainant, that it was in England that a famous painter's picture of two charming young girls was bought by an enterprising manufacturer of cocoa and used in his advertisements so that the two flappers soon became known as "Grateful and Charming."

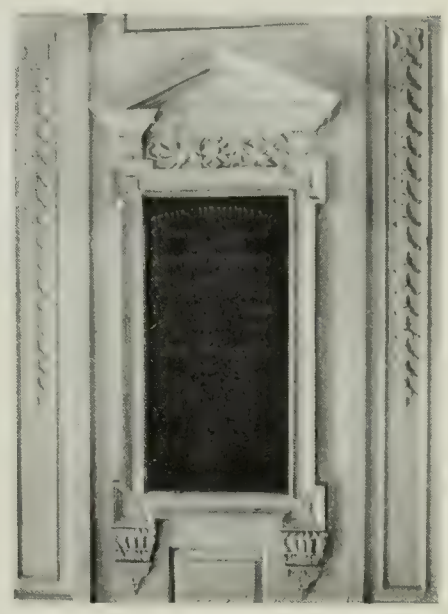
A beautiful example of Sixteenth-Century Swift enamel painting. One of the glass windows presented by Mr. J. Pierpont Morgan to the Victoria and Albert Museum.

This is a detail of the stairway at "Rosewell," the old home of the Page family, on the James River, Virginia.

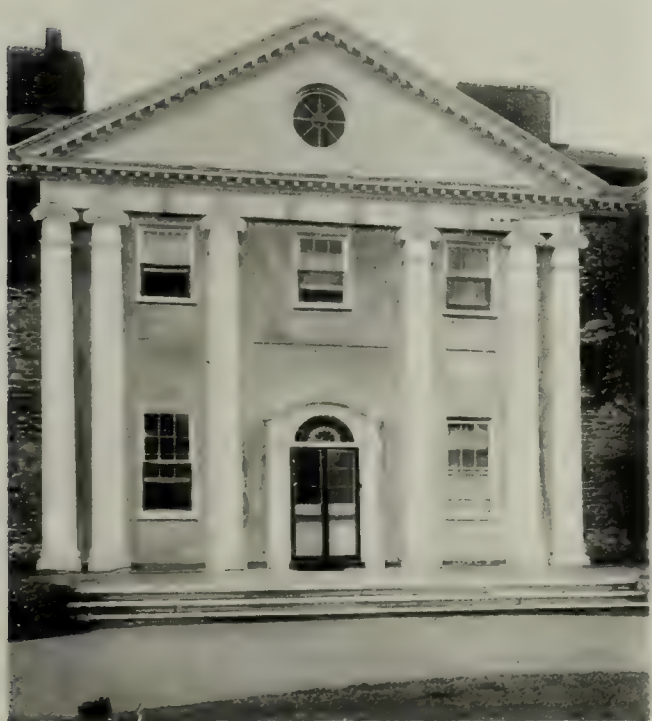
Charming in every detail is the carving in the parlor at "Whitby Hall," Kingsessing, Philadelphia, dating from 1754.

A detail from a mantel in a Philadelphia house.

(*Center*) Rush's wood statue of Washington in the Pennsylvania State House.



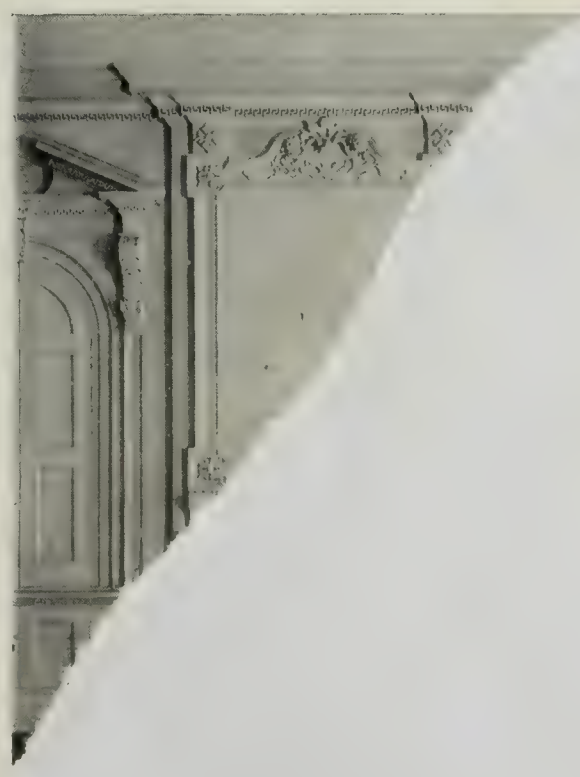
A detail of carving in the old State House, Philadelphia, that might well be adapted to modern memorial tablets.



The north front of the "Woodlands," Philadelphia, the old home of the Hamiltons.

Early American Wood Carving

If during the last century we neglected its decorative possibilities, the present-day home builder is thoroughly awake. He will make no mistake in following the footsteps of his grandsire in this respect if no other.



The Cosmopolitan Club of New York

Edward C. Dean, Architect, enlarges this Woman's Club from old houses to resemble a Spanish cloister

SOME years ago a small group of New York women took over two brownstone dwellings on the northeast corner of Lexington Avenue and 40th Street, and founded the Cosmopolitan Club. Since that time it has grown so fast and to such proportions that the necessary enlargements of quarters has been solved by the addition of the two adjoining houses, with changes delightfully effected by Edward C. Dean. Always artistic, tho very simple in arrangement and decoration, the rejuvenated club house now ranks it in size, convenience and taste with the best of club quarters anywhere.

Aside from the question of space, which the architect provided amply, there was a desire for an arcaded court, and an inspiration was found for this in the windows and gables of the adjoining building, originally a church, but now occupied in its reconstructed condition as a sculptor's studio. The court, around which the cloister runs, was made by ining the backyards old Lexington houses, now the Club, oister and plemen- s to a room urch

lls

The court has all the charm of an ancient Spanish Cloister, due to the use of old brick with insets of tile at every fifth course, and the old flagging as well as the antique fountain.

lt that traces of the aint add consider- urface.

g tile are set in rance of strati- onding. All above the sh white-

wash, the color of parts of the old church building; this color is applied very irregularly and has a decidedly mature quality of tone.

The roof slates are set in cement without striking a clearing of the joints and the irregular and ragged fragments of cement left on the roof give a texture of surface that a more precise laying of slate could not effect. The flagstone paving of the court have also seen other uses, having originally lain in the backyards of the old houses. Now they appear at their best set in earth, their joints sodded with grass, and the floors of the rooms opening off the court are laid with three-inch tiles of rich earthen color, set freely, though the popular mottled effect has been carefully avoided. The arches of the courtyard are filled with sash and frames, so constructed that they may be entirely removed in the summer months, leaving the simple brick arches free from any disfiguring woodwork; the frames are bolted into the brick, the bolts being removed with the frames in the spring, and the holes plastered up and painted.

As will be guessed, the fountain in the court comes from an old villa in North Italy. All the ironwork in the balconies and grills are ancient; the grills in front of the cloister openings being particularly handsome and interesting examples of old Italian workmanship of some considerable value. They were originally door-grills which have been reversed to fulfill their modern function.

The wise use of wrought iron in this court yard is a lesson in good taste that all who contemplate building might well study carefully, since its decorative possibilities have been greatly slighted in this country.

The lighting fixtures, amusing studies in conserva-

tion, are composed of odd bits of ornamental iron and woodwork ingeniously grouped. In the loggia an old Spanish brazier, hung from chains, supplies indirect lighting. The large lantern in the courtyard is a Boston relic which began its existence as a street-lamp. Old velvets and coverings of reddish hues give the prevailing color note to the guests' reception room; rich purples and faded yellows figuring as predominant tones in the loggia.

The members' waiting-room and the guests' sitting-room pictured here open off the arcaded corridor, and tea served before the great fireplace in the guests' room is a delightful and intimate scene that even the most seasoned globe trotter enjoys. Owing to the fact that the kitchen is close, the service runs smoothly.

A narrow stair leads from the guests' sitting-room to the private dining-room which is decorated after a late eighteenth-century manner, the walls of which are paneled and alternately treated with mirrors and old Portuguese chintz. An eighteenth-century Italian mirror hangs over the mantel, an obvious contemporary of the original dwelling. Another stairway leads from the guests' reception-room to the members' library, reserved exclusively for members.

The library is of ample dimensions and overlooks the courtyard; it consists of four of the original bedrooms thrown into one space. Heavy, tall book-cases line the walls. The lighting was increased by replacing the old windows with larger ones, leaded and decorated in their upper panels with devices reproducing the various insignia of medieval metal workers. The glazing is brightened by the introduction of purple and green glass in places.

The atmosphere of olden times has been reproduced in the members' sitting-room and guests' waiting-room. Observe the rough plaster, the generous fireplaces and fine old furniture.

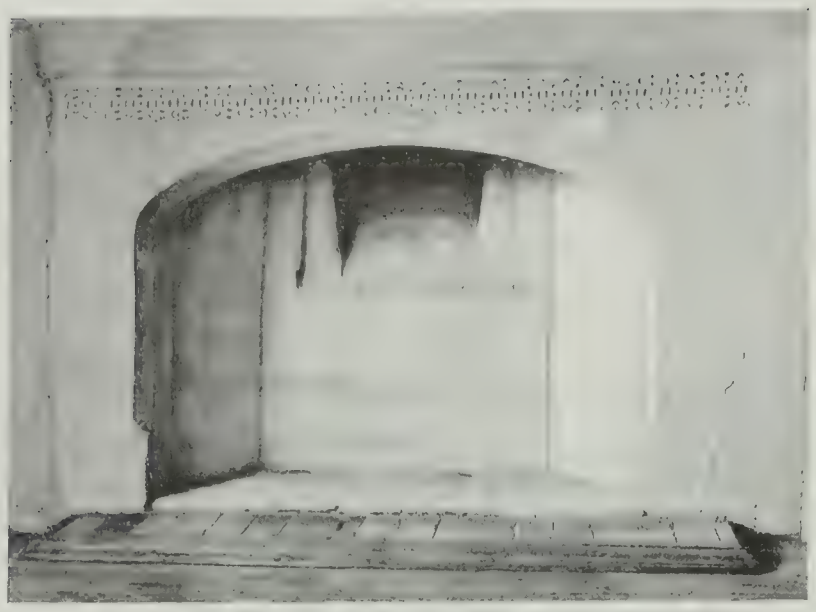
Tea time in this room is a feast of reason indeed, since the membership is composed of the cleverest women of the artistic, literary and professional world.

The main dining-room faces Fortieth Street and is situated on the second floor; it has been enlarged and is screened from the stair-hall, the stairs formerly opening directly into the dining-room. The small lunch-room on the corner of Lexington Avenue and Fortieth Street is decorated after the Delafosse manner, the ornamentation being confined to the panels over the mantel and doorways.

No structural change was made in the old living-room on the second floor beyond creating access to the roof of the cloister and loggia as a means of giving extra out-of-door accommodation during the warm weather, an appreciable benefit for those condemned to the city in the dog-days.

These alterations have been recounted at length because the originality of their conception and the wise conservation of space and materials is valuable to all who are considering either reconstruction work or the planning of new buildings. It is quite time that Americans called a halt on the wasteful destruction that has been going on for so long, and without doubt the Cosmopolitan Club is not only in pocket, but it has as attractive a clubhouse as can be found anywhere. Indeed, it is doubtful if in an entirely new structure such an atmosphere of antiquity, repose and dignity could have been obtained so successfully.

To the membership, which is composed of the cleverest women in literary, professional and art world, is undoubtedly due much of the credit for this splendid work in collaboration with Mr. Dean. And their success will not only cheer other and lesser known organizations to similar aspirations, but will aid materially to restorations of old houses in this city as well as elsewhere that will give impetus in the best manner to civic improvement of the highest order.



A fireplace in Thorning Hall, Stoke-by-Nayland, England.

Observe the plaster decorations in this fireplace at Gifford's Hall, England.

The Use of Decorative Plaster

FRANK J. FORSTER

IN these days when the resources of antiquity are being searched for decorative arts which may be revived and when the modern mind is eagerly alert to discover and to appropriate the picturesque, it is surprising that so very little has been made of one of the most venerable of all the liberal crafts—the exceedingly ancient Art of the Plasterer.

It is possible that the very commonness of the material and the fact that in its better known forms we know it so well has somewhat obscured its highly decorative and really wonderful possibilities. In a sense it might be regarded as the "Cinderella" among the arts, and few of us imagine what opportunities it affords and that only a touch of the wand of genius may transform a most ordinary and prosaic material into something so beautiful and altogether satisfying that the arts which are better known would hasten to claim relationship.

Garlands in plaster make this fireplace beautiful. Clovering, Essex.

Plaster or stucco as a building material has been in use since that far-distant time when the daylight of recorded history gives place to the dim twilight of tradition. It belongs to the family of what are broadly known as the "Plaster" arts and their age-long popularity may possibly be on account of their durability, the ease and freedom with which they may be worked and also because the materials which their use involves were very easily procured.

Stucco was much used in ancient Egypt and Babylon, and for centuries walls of brick were covered or coated with plaster, which has marvelously preserved the brick beneath. The Greeks made much of its use, particularly for their domestic buildings, and even their stone structures were often coated with stucco. The stone used, like the "Travertine" of the Romans, was highly porous and could not be given the hard, smooth surface so necessary as a background for fresco or other forms of wall decoration which the Greeks understood so well. This quality of extreme hardness and, consequently, durability, which led to so wide a use of plaster by the ancients, was due to, in a large degree, the care with which the ingredients were prepared and mixed. Infinite attention and research were devoted to a production of a material which would be hard and lasting and which would also be sufficiently slow in "setting" to afford time for the proper modeling of its surface.

The use of decorative plaster or stucco might be said to have been restored to the modern world after the decay of Roman civilization by the researches and investigations of Cardinal Giovanni de Medici during the latter years of the XV. century. Although but thirteen years old when he became Cardinal, he rivaled other members of his princely house in his patronage to art and his benefactions to artists. About the same time, that is to say, early in the XVI. century, the excavations of the

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Making the Architectural Background

By HAROLD DONALDSON EBERLEIN

THERE are but few householders who do not manifest a more or less lively interest in the embellishment of their homes, and the art of interior decoration has come to be regarded, and rightly so, as of comparable importance with the practice of domestic science and complementary to it. Unfortunately there are some who seem to fancy it a process of mere chance and do not discern that it is based upon very substantial foundations and reasons. Hence come failures and discouragement.

A wall with modern wood panelling and carved ornament over niche.

Interior decoration is not a task that can be undertaken in a haphazard manner and put through with creditable results. Nor can it be accomplished by the whimsical following of fads. It demands thought, judgment, calm planning and sanity; above all it demands a decision beforehand upon a logical, consistent scheme to be pursued. It will not do to go half through with the plan determined upon and then suddenly reverse it upon the impulse of the moment.

One of the absolute essentials to success is the proper preliminary attention to the architectural background. Making the architectural background means preparing the walls, ceilings and floors for the reception of the *movable* furnishings. By implication, it also means giving the fireplace and the window and door openings proper decorative consideration. In other words, it means adjusting all the *fixed* elements with which we have to deal so that when the movables are brought in to complete the composition we may have congruity and interest.

The vital importance of this preliminary step in interior decoration cannot be overestimated. Without it all efforts in other directions will be robbed of their legitimate result and the expense bestowed will not count for its full value. The architectural background and the fixed decorations, which are accessory to and indeed a part of it, really supply the foundation for which all else is the superstructure. In building an house, no sane person would dream of setting an elaborate and costly superstructure upon poor or insufficient foundations. It is quite as fatuous to expect a room to look well and to do justice to the pains bestowed upon it without making adequate preparation of the background, that is to say the foundation for the subsequent movable decoration.

A wall covered with small oaken panels and carved stone door trim.

If one must economize anywhere in building an house, the economizing is not done at the foundations, which *cannot* be changed later, but above ground and in the matter of details that *can* be added when one is ready. So likewise in a room, if there be a limitation to carrying out fully any decorative scheme, do not stint the background, which has a distinctly permanent character, but defer finishing some of the movable appointments, which can be added whenever one is ready.

It is quite impossible, within the compass of a brief article, to discuss every consideration incident to making the architectural background—a book would scarce be sufficient for that—but certain important principles and major considerations of universal application can be pointed out which will prove an aid to the constructive planning and clear thinking that must precede any successful result.

Wall with William and Mary oak panelling, carved door trim and cornice, and decorated plaster ceiling, all parts of carefully prepared scheme.

Beginning with the walls, as the most conspicuous and insistent item claiming attention, it is necessary to decide at the very outset whether (1) they are to constitute a decoration in them-

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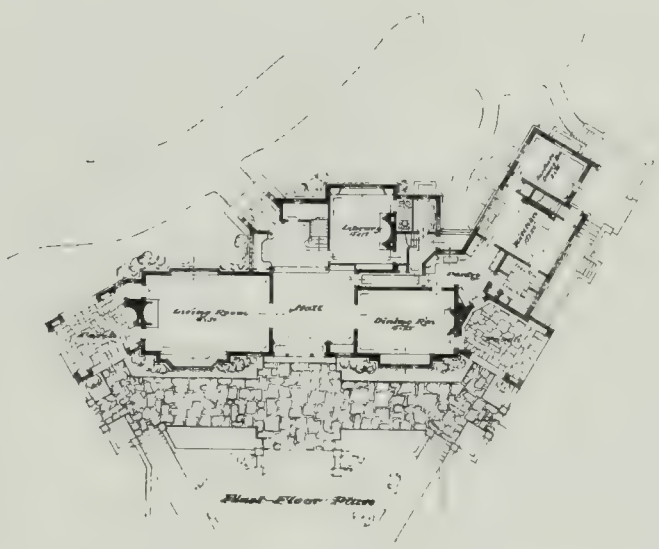
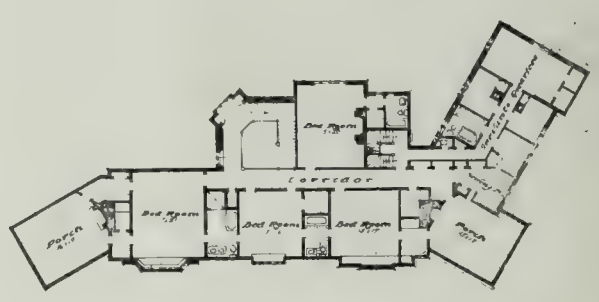
An English House Recently Built at Rye New York

Hobart B. Upjohn
Architect





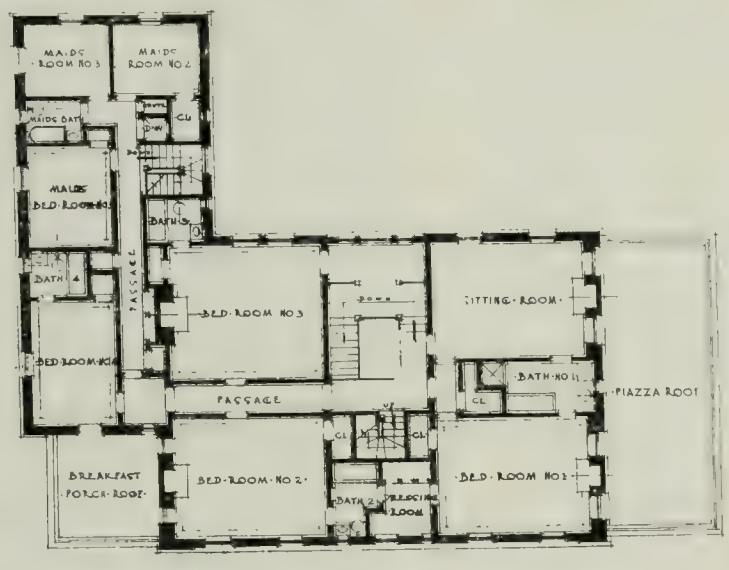
ALL the charms of old England plus the newest appliances for comfort and convenience have been combined in this spacious brick and timber house at Rye, New York. Observe the chimneys, the slate roof and the manner in which the brick has been laid between the timbers.

Brickwork of this type was common in all the old English houses, but for some reason it has not been so much used in the States and the owner is to be congratulated on the rich effect attained.

The lower picture shows the entrance, but the front of the house gives onto the sloping lawn as will be seen in the upper illustration.

The House of Mr. John B. Burrall at Waterbury Conn.

Aymar Embury II
Architect



IF photographs are to be trusted this Georgian house is as near perfection as is possible for thought and skill to make it. Grace, dignity, delightful balance of design all are present and it must be admitted that the garden side, which shows the rear of the house, is even more interesting than the front. Notice the service gate in the wall and the door in the service wing. Both are fine enough for entrance doors. Observe the windows and the grills that break the wall spaces wisely and relieve the otherwise severely simple lines of the house. Every detail has been accounted for from front gate to back garden wall in a manner that brings up again the question of the close relationship of architect, decorator and landscapist.

Laying Out a Small Garden

How intimacy and individuality are attained in their atmosphere by adhering to simplicity in every detail

SUCH a mass of material has been written on gardens that it would appear that nothing remains to be said on the subject, yet every garden space is a new problem, just as every house is an individual problem, and if intimacy and individuality are to be developed, each garden space must be studied carefully, and they are qualities the small garden must have. The architect who fails to take into consideration every natural point of the land he is to build upon, has failed before he put his drawing pencil to paper; so the landscapist, be he a professional or amateur, fails if he does not give, not only the lay of the land, but the type of house and its attendant buildings, the closest thought and scrutiny.

A strict adherence to the idea of utilizing the gifts of nature has made this garden of Mr. Noble Hoggson altogether charming.

One cannot say, here we will have a formal garden and there a fountain. There must be a reason for these things being where they are placed. The well-trained actor does not cross the stage just to be moving. Such action is unrestful and disturbs the observer. If necessity requires that he move to the opposite side of the stage, a reason for his doing so is made evident to the audience. So in landscape work, the type of garden that is determined by the "terrain" is the most restful because it is natural.

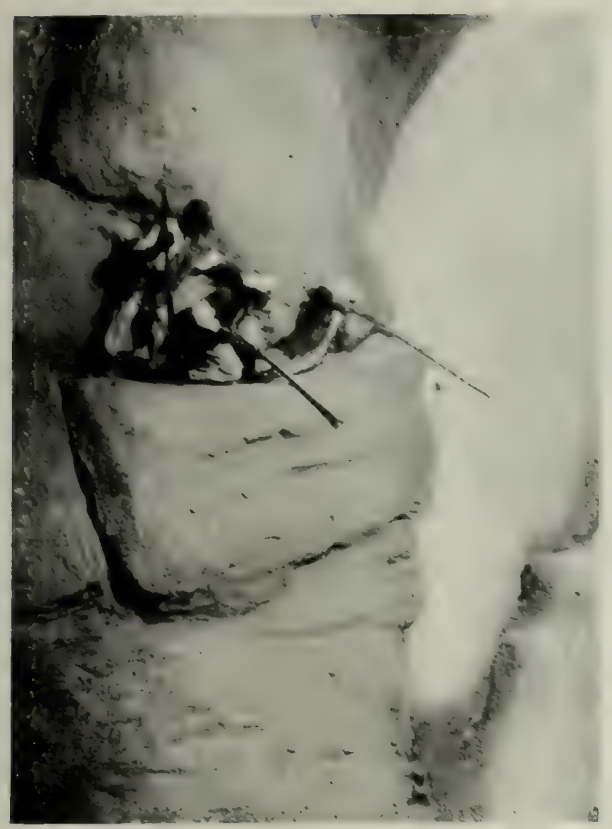
Though well laid out and carefully planted, this garden needs water.

In the more elaborate arrangements, and these, very properly, are laid out by a landscape architect, there are usually such varied conditions, that one kind of garden can be easily coordinated with another. But in the small and intimate garden, the ground available is frequently not more than an acre, and this cannot always be made to express what the garden lover has in mind or desires.

There is, however, one thing to do and that is to observe strictly the rule of making the most of what you have received from nature in the way of trees and shrubs and don't move too fast. Many a charming plot has been ruined, because the gardener wanted to see his plans worked out before nature could accommodate herself to his changes.

Generally speaking, trees are the best background one can have. Observe how in the smaller illustration the trees break the otherwise too rigid line of the clipped hedges. And on another page in the picture of old Indian gardens it will be seen that the ancients appreciated the decorative values of trees to the fullest extent. How wise their preservation is, is nowhere more clearly demonstrated as in the gnarled apple tree in the upper picture on the page. It gives a kind of dramatic point to the whole scene, and yet it stood there many a year before the fascinating pool it shades, was ever thought of.

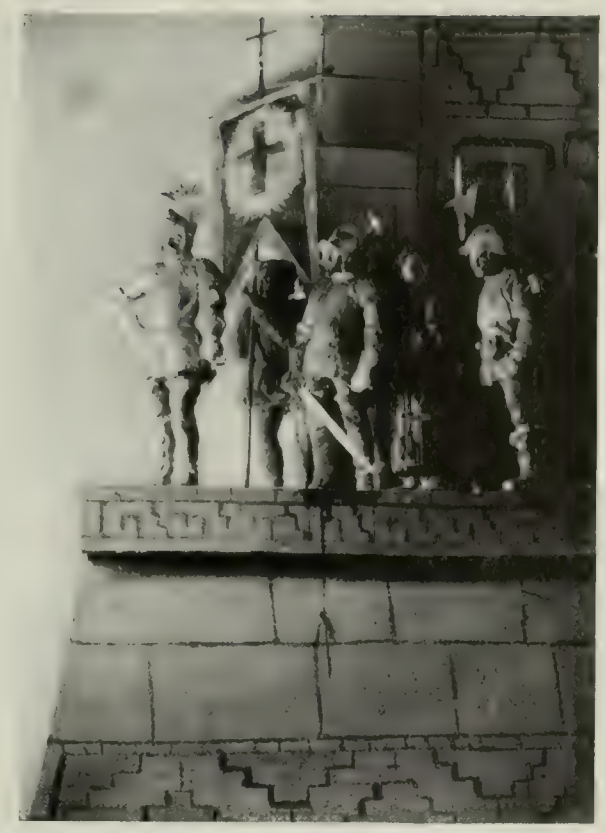
Here, indeed, is a small garden that needs no pen, however facile, to tell its beauties. And why? Because nature's provisions have been left untouched or so utilized as to transform their entire appearance. Situated in New England, where stone abounds, stone has been used for retaining wall, for steps leading up into the pergola and around the pool in their rough state, which not only adds to their effectiveness, but enhances their own beauty. The shrubs are indigenous to the soil and the mild attempt at a formal outlay wisely ended with suggested formality, since with a thatched roof in the background there would be no reason for strict formality. But originality is here. Instead of the too usual lilies, grasses have been planted in the pool ends and around the silver globe, which is so infinitely more interesting floating here than perched on a column of the green sward! And for the reader who cares for such things let me say that the hollow glass balls, used by the old-time New England fishermen to float their nets, make marvelous decorations for such pools as they are of curiously toned reds, blues and yellows and float with about half their diameter (6 inches) above water, making them resemble exquisite bubbles.



On the Afghan Border.

Dramatising the Story of the Arts

How the Pennsylvania Museum is Presenting the History of the Arts to its Child Visitors



The Spanish Conquistadores.

HAPPY as well as instructive hours are in store for the youthful visitors of the Pennsylvania Museum when the new department presenting the story of the arts, now being brought to perfection, is opened. For many years there has been a sore need in the museums in this country for such a development and the Philadelphia institution under the wise direction of Mr. Langdon Warner and Mr. Dwight Franklin, who has the work in immediate charge, has blazed a trail that every like organization would do well to follow at once.

What normal child does not wonder and question about the looks and actions his or her favorite character in history? And how many parents can correctly answer these questions? Do many adults have a clear conception of how even the most famous characters of the remote past appeared? Ask yourself, before looking at the picture shown here, how a Norseman of six hundred years ago dressed, lived and was entertained. Without doubt your answer will show a hazy condition of mind, but the picture shows you exactly.

An Interior of a Norseman's Home.

Mr. Franklin, who is a careful and deep student of history, as well as a sculptor of note, has drawn on the libraries of the world, called scientists to his aid and utilized the galleries of art everywhere to develop this splendid work. Every period of time will be visualized for the student beginning with the cave man down to the present. Where it has been possible to use noted historic figures the opportunity has been wisely used, as for example our own John Paul Jones.

The figures themselves are of a durable wax, tinted, about ten inches tall and correct in every detail. They are arranged in glass-fronted boxes in consecutive order plainly labelled so that none can misunderstand either the period or the story.

This is a decided step forward in educational work in the realm of art upon which the Pennsylvania Museum and all who are connected with it are to be congratulated. For in no other way can the young mind be trained so well or so quickly as through visualizing a subject, and it follows that greater numbers will receive education through this means than by the old one of digging it out from books. Those fortunate readers who have passed delightful hours in the many museums of Europe devoted to this phase of art education will hail this innovation with pleasure and the fervent hope that the movement will soon be widespread.

This work, together with the recent acquisition of an Hindu temple, places the Pennsylvania Museum in an enviable position.

The decorative possibilities of tile are beautifully exampled in these illustrations which show tiles in an office floor in New York.

Not only are the designs as attractive as those of ancient tiles but the colorings of these American ones are very rich.

The photos on this page are from the American Encaustic Tiling Co.

The Tile's Title to Esteem

Episodes in American Tile Designs by Crawford Mease

IT really seems as though the good people of the Victorian era, in their perfervid zeal to be "modern," in their excess of commercial materialism, and in their glorification of machine-made efficiency, had been stricken with a spiritual blindness and mad stupidity that impelled them to cast out of doors nearly every good tradition of their decorative heritage and nearly every concrete embodiment of those traditions. To our own age, which we like to believe is more discriminating and blessed with catholicity of appreciation, has fallen the task of bringing back, one by one, and restoring to recognition the decorative assets that were overwhelmed by the "genteel" cataclysm of the mid-nineteenth century.

Some of these exiled assets have come into their own again with truly royal acclaim and have easily kept their place in the sun of popular favor. Others have experienced more gradual but equally substantial restoration. Tiles, however, thanks to a generally unfortunate combination of circumstances, for the most part have so far had but a grudging kind of back-door recognition which concedes their *utilitarian* qualities but sticks at the decorative issue. A few discerning people of our own generation, it is true, have grasped the tile possibilities unfolded to their view by a survey of former practice in various countries and, with a thoroughly cosmopolitan insight, have adapted them with signal success to their immediate purposes, but the majority of us, it must be confessed, have not yet arrived at a full realization of the extent to which the fictile arts may acceptably contribute to the interest of either exterior or interior composition. We have still the lesson to learn that tiles have not only a sterling *utilitarian* value, but also an equally distinct *decorative* value susceptible of the most diverse application.

Tile insets in the arches of the Convent Chapel, 86th Street, New York.

McGinnis & Walsh of Boston designed this exquisite chapel where tile was wisely used.

In England, as it happened, the tile never ranked very high as a decorative asset, that is to say, in the periods when work of any real inspiration was being done, and its chief function as a paving material was mainly utilitarian without much concern for its decorative amenity. The Delft tiles, used at sundry times for the facing of fireplaces, were decorative in intent and fact, to be sure, but their employment in this manner was neither sufficiently extensive nor conspicuous to be of much moment when compared with other contemporary fixed decorations.

The Persians, the Chinese, the Moors, the Spaniards, the Italians and the Dutch were far and away ahead of the English—and, we may add, far and away ahead of most of us at the present day—in their conception of the many things that could appropriately be done with tiles in the way of useful as well as decorative achievements. And amongst these peoples the tile tradition has always vigorously persisted.

To give credit where such credit as it is may be due, the reader is reminded, if he does not remember from observation within his own experience, that tiles were employed in England and America with obviously decorative intent by a number of architects from the "80's" onward to the end of the nineteenth century. The archi-

tectural setting into which they were incorporated as a decorative accessory, however, was a stilted, faulty and fantastic interpretation of English Gothic or else the vicious and grotesque domestic mode peculiar to the period, characterized by a redundancy of carved and gobbily turned golden oak or disfigured mahogany and the abundant display of virulently colored glass that was fit for nothing but the ash heap.

The impetus for this episode of decorative tiling was doubtless attributable to the several exhibitions of Chinese, Persian and Moorish tiles in the Oriental sections of various world's fairs, an influence culminating with the Centennial Exhibition at Philadelphia in 1876. As the same combination of circumstances, admirable and stimulating as was the general result in innumerable ways, was also responsible for the inspiration of that iniquitous contrivance known as the "Turkish cosy corner," we can readily understand how neither the design itself nor the texture of these late nineteenth century tiles were such as to commend them to enthusiastic perpetuation. Besides this, their unfortunate association with such villainously bad company as the wood and glass features just alluded to was, as might be expected, disastrous to any prospects of subsequent favorable regard. Beyond this ill-starred phase, the nineteenth century chronicle of tiles is virtually negligible.

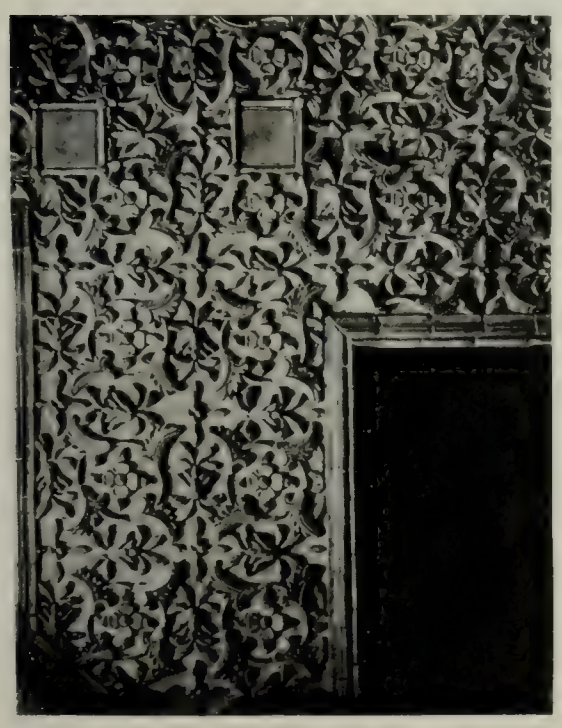
The tile insets in these fascinating mantels are, like the others shown on this page, designed and made by Mercer.

With the bad taste left in the mouth of the public by the decorative tile *débacle* of the "80's" and "90's," it is no wonder that, for some years thereafter, the tile was bereft of all decorative pretensions and degraded to the rank of a mere sanitary accessory for bath-rooms, up-to-date kitchens and hospitals, and put on a purely material and commercial plane along with sundry approved types of plumbing. Sanitation is all well enough and vitally important, but it should not be made a fetish of, nor should a great and time-honored art resource be needlessly sacrificed, through ignorant prejudice and misconception, by confining the tile to bath-rooms and kitchens in the menial *rôle* of a sanitary equipment. To do this is to carry the utilitarian function of tiling to the utmost extreme and to cheat ourselves of a legitimate agency of decorative interest in the particulars of texture, color and design.

In considering what has already been done, and what still remains to be done, to rescue the tile from its Cinderella plight, we must keep in mind the inherent merits and the nature of the qualities upon which the tile's title to our esteem are based and, in the light of this examination, set the course of our tile employment. It is gratifying to note that American designers and craftsmen, as the illustrations in some slight degree indicate, are well to the fore in redeeming the tile's reputation and pointing the way to broader possibilities of development.

In order fully to grasp the potentialities of the tile as a decorative factor we must recognize, first, that its *texture* has an exceedingly important bearing in interior composition. Whether tiles be unglazed or glazed, and whether the glazed surface be smooth or diversified by irregularities, the texture is so totally different from the textures of any other materials that

Continued on page 308



The old Persian floral patterns are not superior to this American one.

Another of Mr. Mercer's chimney designs that has fine architectural feeling.

Tile frames a door in Mr. Mercer's house with stunning effectiveness.

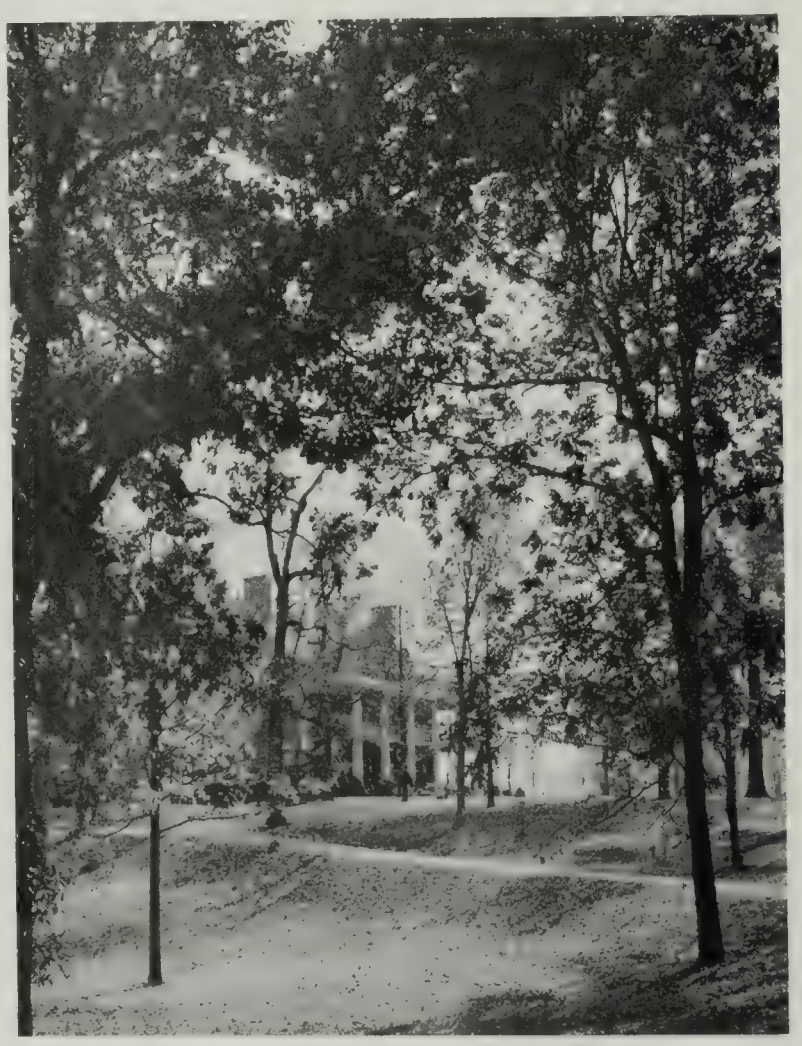
From every angle this drawing-room whispers hospitality and an invitation to stay a while and gossip a bit over a biscuit and a cup-o-tea.

Whether breakfast be for two or half a dozen, none who enters this breakfast-room can escape the invigorating spirit of the new day.

The Home of J. N. Camden
at Versailles, Kentucky

THE success of reconstructing old houses is in many instances questionable. For one reason or another the outcome resembles nothing so much as a variety show in the way of decoration and the actual architectural improvements are likely to be accomplished by a complete sacrifice of beauty and of that indefinable charm that only age and long usage can give a dwelling.

However, there are glowing exceptions to this depressing rule and the house of Mr. J. N. Camden at Versailles, Kentucky, is one of them. A glance at the picture of the front entrance, shown here, will be sufficient to prove that the old-time charm of neither the house nor the grounds has been in the least impaired. The semi-circular driveway, dear to the heart of the old South, has been left untouched. The old trees remain in their original positions, with wise additions and subtractions, of course, no attempt having been made at formal planting except for a few low shrubs immediately around the building to relieve the bareness that such a lack always presents.



Photos Courtesy of Hoggson Brothers, Builders

This old Kentucky home did not wait in vain for the master-hand to make live again, through remodelling, the spirit of the old South.

At the right of the house and just below the broad loggia off that wing of the building is a charming sunken garden, reached from the loggia by wide stone stairs, surrounded by a low hedge that completely screens the garden itself from the view of the passer-by on the front. This is a point worth noting by all who are planning gardens. Arrange them for privacy. Far too often in this country are these so placed as to have no privacy whatever, and because of that a phase of life, restful and rehabilitating, is denied both the family and its guests. And none who has tasted the quiet joys of a French or an English screened garden can ever be content with an unprotected one.

Balancing this sunken garden there is on the left of the house a rough stone and water garden that is called the Duck Pond. But no stretch of imagination can reconcile the usual duck pond with this exquisite bit of construction that seems as wild as it might have been a hundred years ago. As will be seen in the illustration here the stone juts out from the prominence on which the house is situated and is crested by a wall built of the same rock, but left rough even to the point of an irregular top which is

not only artistic in effect, but makes the house itself a part of the natural setting. Over the entire rough rock surface there has been a wise planting of vines and flowering shrubs indigenous to the country that, in the Spring, makes the duck pond a composition of blazing color.

The house itself is of brick with white stone trim and white woodwork, built on the generous lines and the perfect balance of what has come to be known as Southern Colonial. And like all homes in the South there are plenty of "galleries." As will be seen, the front porch extends entirely across the main body of the house, but the illustration does not show the delightful second-story gallery which is so constructed that it seems depended from the pediment rather than built in as an afterthought, as is so frequently the feeling sensed in such porches.

Both wings have their porch spaces, the loggia at the right has above it a dainty wrought-iron balcony reached from within by French doors, while a porte cochère at the left gives off from a porch of a size to make dwellers in city houses rage with envy! Above this is another generous porch space entirely open to the sky, while still another commodious gallery is built across the back of the ell which is nearly as large as the body of the house.

Nor has the architect overlooked the decorative possibilities of chimneys, a lack in American houses that has come from a too intensive following of the centralized heating idea. In the great mansions designed by the master builders of old-time England the chimney formed one of the chief decorative features of the exterior, so on this house the nine chimneys, even tho severely plain as their type demands, form a striking note, and with the numerous windows break up most happily the wide expanses of roof.

Nothing is more conducive to inspiration than a room in which books live. Everyone of these offer hospitality, and there is room left for many others.

As may be imagined, the interior of such a house is even more hospitable than the outside indicates. Unfortunately, a lack of space permits neither the use of more illustrations nor descriptive text, yet a few words of comment on the arrangements as they are seen here may be interesting. The drawing room is particularly commendable, since the chief aims are accomplished perfectly; perfect taste and perfect comfort with an atmosphere of a home in constant use. In the decoration all the rules have been followed as regards color, design and type of furnishings, but it should be noticed that here is balance in the actual placing of furnishings without duplication in a single instance, and a wide latitude in selection of the furniture itself has been followed. This is the secret of the home atmosphere. Such a room need not rely on a plethora of flowers to soften its severe "period" lines.

Equally interesting in this respect though of necessity more formal in its furnishings, is the breakfast room. Here the whole end of the room is glazed, from ceiling to floor, an arrangement that floods the chamber with the morning sunlight.

A sun parlor where the sun enters and warms and cheers is surely superior to one where the rays of the sun merely intrude.

The duck pond. Note the easy transition from the shale ledge. That odd stone wall, with its uneven top, does the trick.

The Grace of Austerity in Decoration

By ROGER CAYE

"A fine aspect in fit array,
Neither too mean, nor yet too gay,
Shows who is best."

SO wrote the gentle George Herbert, one of the most fascinating of the lesser Caroline poets. His lines, by the change of only one word in phrase, and no change in spirit, might well be applied to express a great decorative truth, as well as a truth respecting personal garb and appearance.

One of the commonest faults of rooms that ought to be *well* furnished—despite all the efforts of architects, decorators, and writers upon decorative subjects to inculcate seemly reticence and restraint—is that they are too *much* furnished and too much laden with adornment, either movable or fixed, to the extent of confusion and cluttering.

Enough for interest and elegance; more would have destroyed the dignity.

This is equally true of rooms equipped at great expense and of rooms upon whose appointment only a moderate sum has been bestowed. Their owners seem to have been obsessed with a sort of second-rate ideal of frowsy "cosiness" and the fancy of making themselves warm in winter time with much upholstery and a multiplicity of gawds. Heaven alone knows what their ideal for summer might be! If a certain amount of furnishing is cheerful, they apparently argue, a great deal of furnishing will be that much more cheerful. Their zeal for quantity and cumulative comfort runs away with their sense of proportion.

The atmosphere of these overstuffed rooms—and their number is legion—is mentally stultifying, physically unsanitary, and morally suffocating. One can almost fancy Saint Anthony's scene of temptation to have been an excessively over-furnished room in extreme Rococo style.

The saving grace that alone can redeem such rooms and make them wholesome places fit to live in is the grace of austerity. Their plethoric composition, if such jumbled aggregation can be dignified by the name of composition, is badly in need of a little judicious blood-letting. And as the householder, to whose fault the odious state of plethora is generally due, must be the leech to perform the operation, let us consider the methods by which the desired redemption may be wrought and lay down a few general principles for guidance.

In the first place, the principle of practical *utility* affords a most valuable criterion by which to gauge

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A modern dining-room in an apartment in which only essentials are included.

Each item the best of its kind and effective, but rigid exclusion of all non-essentials.

Here the materials as well as the restraint help the aspect of agreeable austerity.

In the Garden room, Howard Pyle's black and white drawings adorn the dead white walls.

Observe the fine old woodwork in the entrance hall and the old Adams' mantel.

"Nevis"

The New Home of the International Garden Club, at Ardsley-on-the-Hudson
The Former Home of Alexander Hamilton's Son

THE International Garden Club has recently acquired "Nevis," the splendid house built up by the son of Alexander Hamilton at Ardsley-on-the-Hudson and will shortly give up their old quarters at Pelham Bay Park, where the conditions were too limited for the working out of the really large-scoped plans of this very interesting society which is headed by Dr. Nicholas Mürray Butler as honorary president and Mrs. Charles Frederick Hoffman, president—including in its membership an imposing array of names of educators and scientists as well as social leaders.

Named for Hamilton's birthplace in the West Indies, the house is dignified and rich in atmosphere, while the grounds are spacious enough to permit the horticultural experiments that the club pursues in a scientific manner obtaining excellent results.

Few people realize that this organization not only is getting these results but is producing enough on its acres to distribute to New York settlements, in six months' time, twelve thousand odd quarts of grade-A milk, seventy-three crates of vegetables and flowers, and eight hundred crates of eggs, which is not a bad showing for a club that is not in business!

What this meant to the poor in New York is gleaned from the following, the bulletin of the N. Y. Nursery & Child's Hospital of Jan., 1919:

"It has been a difficult time for us. Mothers with sick babies—waited in long lines at the dispensary window every morning, trusting to us to help them in their difficulty. And the splendid part of it was that we were able to help them. Every day since last July the hospital has been receiving a wonderful gift of bottles of milk, fresh and pure and yellow with rich cream from the International Garden Club at 'Nevis.'"

The rich-hued screen and over mantel painting make the blue dining-room a cheerful place.

This is a record that all such clubs may consider and do well to rival. It is a constructive work along all lines and their efforts are well coordinated.

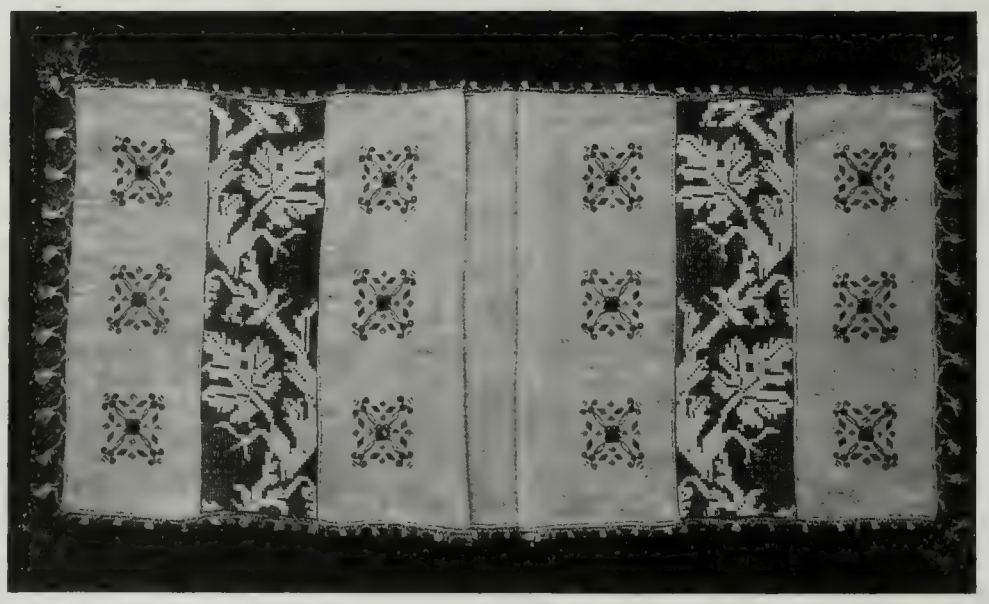
The interior of the "Nevis" is in keeping with its exterior in beauty and spaciousness. Decorated by Miss Swift, no item of comfort or convenience has been overlooked. Besides the rooms pictured here, the library is particularly interesting in its furnishings and color scheme, while the living-room, whose blue and mulberry chintz and blue carpet against dead-white walls, is an excellent foil to it and the beige and prune-tinted lounge adjoining. The woodwork of the old house is pleasing because of its extreme simplicity. The mantels are all temporary ones as the original ones were removed with the heirlooms.

France has supplied us with many happy thrills during the last few years and now the antique collector is due another in these fine old pieces of pewter that have just come over. The oval tray is very old and unusual.

These warming pans, brass pots, foot-warmers, and candlesticks that have been in constant use in eastern France are awaiting new owners in America and won't wait long as they are not only beautiful but very low in price.

Old Things and New

OWING to the fact that for the better part of five years little damask has been woven for table uses, we have come to depend more and more on the runners and doilies, and the decorated coarser linens and linen crash have had an increased vogue. This runner of linen crash with blue filet insertion and fringed border is one of the strikingly effective new things to be found.



READERS of ARTS & DECORATION are most cordially invited to write to this department for information, advice or suggestion relative to their problems of selecting furniture or any decorative accessories. Inquiries need not be limited to pieces shown each month on this page.

Write with stamped, self-addressed envelope to the Furniture Editor.

for the Lover of the Beautiful

For a long time American-made china has had an up-hill struggle in competition with imported wares, but the war-time period forced upon Americans an appreciation of its very genuine worth and it now holds its own with the best in popularity.

These patterns of Lenox china are charming examples of American china. The creamy texture of the white ground is reminiscent of old Irish Belique and as lovely, while the decorations in Chinese blue, green and orange are all one could desire.

Courtesy of Kent-Costikyan & Co.

The field of the Kabistan rug may be a rich but not brilliant red, or it may be of green, blue or yellow, showing not a little white. An effort to render geometrical ornament in a floral manner is the outstanding feature of this member of the Caucasian family of rugs. Small, conventional flowers are scattered broadcast over the well-covered field, and the swastika, tarantula, link, star, bird and animal motifs are frequently to be seen. The border of this rug—which is usually oblong—may have three, four or five stripes.

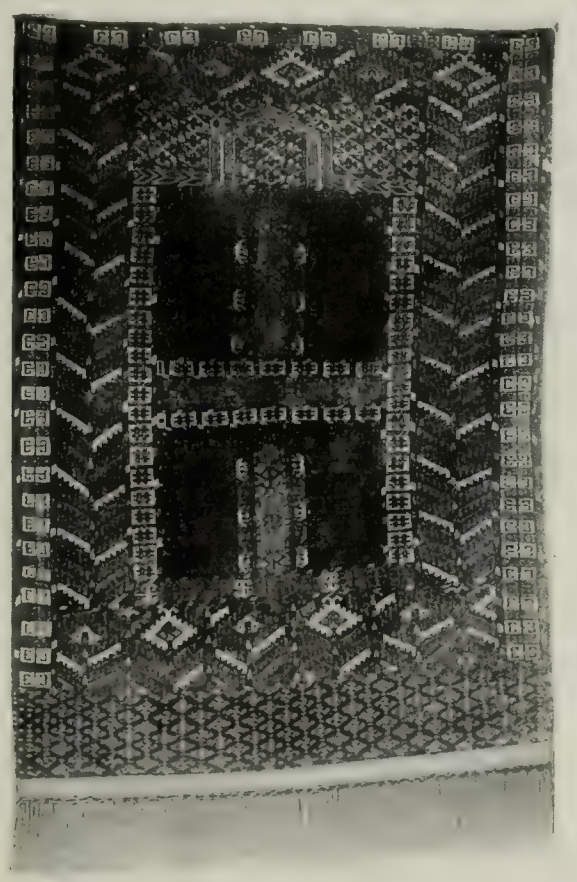
Fine Oriental Rugs and Their Designs

IF you were to ask Joseph Urban to advise you as to the Oriental rugs you should buy for your floors, the chances are that he would ask what might seem to you highly irrelevant questions. He would want to know, for example, something about your tastes, your training, your ideals and your manners. Given these spiritual "dimensions," the celebrated designer of stage settings claims that he can lay out an ideal house—including rugs—for a man in two hours.

Having determined the type of rugs required to fit one's personality, the next question is to find the rugs. This is not so simple a matter as it was five years ago. Many of the tribes of Oriental rug-makers have been decimated by famine, disease, and the inroads of marauders, and the remaining tribes find it almost impossible to procure the colors and other materials needed for their craft. It is estimated that these losses have curtailed the output of some of the finer types of Oriental rugs thirty-three and a third per cent. Prominent authorities on Oriental rugs predict that, Oriental rugs of the more precious sort will, in the not distant future, be framed and hung on our walls like pictures, as they have been in the East, or preserved in museums—certainly not used as floor coverings.

Courtesy of Kent-Costikyan & Co.

As in many of the Caucasian and Persian rugs, magenta is used lavishly in the Karabagh, in combination with yellows, blues, as well as white. The field may be plain or it may be overrun with tree, floral or geometrical patterns, floral predominating. Strikingly accented with black and tan spots, the Karabagh has somewhat the appearance of a leopard's skin which it was undoubtedly meant to represent.



Courtesy of A. A. Vantine & Co.

The Khiva Bokhara rug may be easily identified by the octagon design which figures prominently, quartered with alternating colors. Turkish red frequently covers the field, while blue, orange, brown, green and white appear in the designs. Animal designs are conspicuous by their absence and the prayer design is almost never seen. The border has generally three stripes, but it may have two or four.

Popularly known as the "pear" design but subject to a dozen other equally appropriate interpretations, the leading motif of this rug often suggests a fir cone—the emblem of immortality. The field—of rich red, blue, relieved with white, may be plain or it may have a jewel-like medallion in the centre corresponding to the figures in the four corners. Animals and birds are not unusual motifs. The border has sometimes three, sometimes seven and often as many as sixteen stripes and it frequently shows the Herati pattern as does the Ispahan.

The accompanying illustrations show some of the types of Oriental rugs most popular in this country with their individual features pointed clearly enough for any one to identify them.

What the Museums Are Doing

AN EXHIBITION OF GOOD TASTE IN INDIANAPOLIS

UNDER the auspices of the John Herron Art Institute, of the Art Association of Indianapolis, Indiana, there was recently held in that city an Exhibition of Good Taste. "The experiment," writes William Coughlen, Director of the School, "was well worth while and one of that I hope may be repeated again at a not too distant date when we will have time to go into the matter of arrangement and color scheme more fully and when perhaps the furniture houses will not be so limited in their variety of assortment, and so out of stock, as they have been for the past few months."

FILMS FROM ROCKY MOUNTAINS TO BE PRESERVED IN THE MUSEUM OF NATURAL HISTORY, NEW YORK

WHAT is perhaps the nearest approach to a "film museum" in America is the film library of the Museum of Natural History in New York City which will be the repository of the negatives to be brought back by the company of "big picture" hunters which the educational department of the Famous-Lasky-Players Corporation sent to the Canadian Rockies in September.

MARBLE BUST OF HERODOTUS BROUGHT TO LIGHT

IN saying that a marble bust of Herodotus has been "brought to light" one must explain that the figure is used literally as well as figuratively. For over a quarter of a century the portrait had been occupying an inconspicuous place in one of the storerooms of the Metropolitan Museum of Art until Dr. Robinson recently identified it as positively Herodotus' bust. The father of history may have had a dozen marble likeness but, so far, only six have been discovered—this latest one completing the half dozen. The bust was originally found at Benha, in lower Egypt, later passing into the hands of Emil Brigsch Bey, from whom it was acquired and presented to the Metropolitan Museum. The identification was the result of a careful comparison of the latest discovered bust with those already known and was facilitated by the finding of Herodotus' name inscribed thereon. As a work of art, this sixth-known portrait is not very highly regarded but it is nevertheless one of the best of those so far discovered.

BALZAC'S PARIS HOUSE BECOMES A MUSEUM

THE very persistent American collector who tried to buy Balzac's house on the Rue Raynouard met just as positive opposition from the owner, Mlle. Barbier, who politely but firmly informed him that the house, being an historic monument, was not on the market. It was through the efforts of M. Carlos Larronde, that the house was kept in French hands, first rented from its loving owner, and finally transformed into a Balzac Museum.

"Much ingenuity," says *L'Europe Nouvelle,* "was expended in restoring to the house the appearance it wore when the author of 'Cousine Bette' took up his residence in it for what were to prove rather unhappy years, if we may believe the legend of the secret stairway by which he was wont to elude the vigilance of his creditors. It is still there, that little stairway that did such yeoman service for the great man. Every effort has been made to recreate the Balzacian atmosphere, and when time has mellowed the vividness of the fresh paint there is good reason to believe that the desired end will have been attained."

WAR MEMORIAL TO THE LAND OF BRUCE AND WALLACE

EDINBURGH Castle, is to be a memorial to Scotland's participation in the war. A new building, dedicated to the memory of Scottish soldiers, will be erected within the Castle grounds, on site of the ancient church built by King David I. A war museum containing relics and trophies will be part of the memorial.

PARTHENON FRIEZE FOR BRITISH MUSEUM

THE fragment of the frieze of the Parthenon which, by some caprice of fate, found its way from Athens to Essex, England, where it was discovered, neglected and unnoticed, in a garden, has peen presented by its owner, Mr. J. J. Dumville Botterell of Colne Park, to the British Museum. That such a treasure should have had such a curious fate may be explained by the fact that succeeding generations of ardent collectors are not always as regardful of the value of such gems as their forefathers. The piece in question was undoubtedly thrown out of window by some callous or indifferent descendant of a reverent archaeologist.

THE TOKYO FINE ARTS CLUB

IN Japan, says Stewart Culin in *Asia,* the second-hand booksellers have a society and a clubhouse where they have a weekly auction for members. Semi-annually, or annually, they hold a sale, open to the public, on the second floor of a large house belonging to the Tokyo Fine Arts Club in Hongo, near Ryogo-kubashi. The entire second floor is thrown into one large room by removing the interior screens and the books are spread out on the mats, each dealer's lot apart, each set of volumes plainly labeled with its title and price. There is a bewildering variety: Chinese books, often old and rare editions that can not be found in China; European and American books of many sorts, maps, prints, rolled books, and, not least interesting, albums of brocades and dyers' pattern books.

Michael Friedsam, Art Patron

A FRANKLIN has come to America! Fitting, indeed, that the Duplessis portrait of America's great statesman, scientist, author, should find its way from the land with which he was so intimately identified to the land of his nativity. Fitting again that the portrait should have been painted by one of France's greatest portrait painters, famous alike for his Gluck, for his Marmontel, for his Abbe Bossuet and for his M. and Mme. Necker. Fitting above all that, painted during the war which established the independence of the United States, and during a period when Franklin was rendering incalculable service to his country by securing and maintaining the good will of France, the Duplessis portrait should come to America practically at the conclusion of the great war in which America has repaid, in part, her unforgettable debt to France—and to Lafayette.

Duplessis — who lived from 1725 to 1802, and who was a Member of the Academy in 1774—painted the portrait while Franklin was Ambassador to France—in 1778. When Franklin concluded his ambassadorship at Paris, he presented it to the Frères Périer, in whose family it remained until it was acquired by Colonel Friedsam.

In adding the Duplessis Franklin to his collection of old and modern paintings, Colonel Friedsam has given additional evidence, if such were needed, of his unvarying and unerring taste and discrimination. His home in New York City houses what is said to be one of the best private collections in America—one conspicuous alike for its examples of Dutch and Flemish art, for its Italian primitives and for its well-chosen moderns of French, English and American origin.

Besides being a patron of Art, president of B. Altman & Company, and many other activities, Mr. Friedsam was during the war Quartermaster-General of the New York State Food Administration.

But Colonel Friedsam does not stop at collecting pictures. As a connoisseur of Chinese porcelains he must be mentioned with Morgan, Altman, Oastler and Perry. Some of his bronzes, by the way, are from the Morgan collection and the same may be said of a number of the early Limoges enamels. The wood carvings are deserving of a study by themselves; no casual and indifferent gatherer of objects d'art accumulated these lovely examples of wood sculpture, including several excellent polychrome pieces. Stone sculptures, too, are here, some of them six centuries old, one in particular—a French piece—dating back to the fourteenth century. This latter represents the Virgin teaching St. Anne to read. Notable among the modern sculptures is "The Kiss," by Edoardo Cammilli, and "The War Mother," by the same artist. Karl Illova's "Lions," which was one of the best things shown at a recent Independent exhibition, finds a place in Colonel Friedsam's collection. Everywhere there are evidences of true catholicity in taste, a tolerance that differentiate the galleries of the noblemen among collectors from the commoners.

Mr. Friedsam's newly acquired Duplessis will be in the company of its peers. It will have for neighbors works by Jean and François Clouet, Corneille de Lyon, Barthel Bruyn, the elder, Lucas Cranach, the elder, Ludger Tom Ring, by Frans Hals, Memling, Gerard David, Henri Met de Bles, Bernard van Orley, Adrian Isenbrant, Lorenzo di Viterbo, Gentile Fabriano, Sebastiano Mainardi, Antonello da Messina, Fra Filippo Lippi, Marco Palmezzano and Ghirlandajo, by Hobbema, Steen, Wynants, Brouwer, Maes, Van Ostade, Ruisdael, Van Goyen, Ter Borch, Lawrence, Romney, Rembrandt and Corot.

One is reminded, in looking at Colonel Friedsam's collection of what Guy Pene DuBois said about it: "It is an individual collection. Though not the largest in America, it is of the richest. It is of the richest in the matter of quality as against quantity and of quality in the painter sense, where it is employed to designate the bloom in the color or tone of a canvas. Good collectors," Mr. DuBois goes on to say, "are not experts. *They have hearts,*" and one feels, while looking at Colonel Friedsam's latest acquisition—the Duplessis Franklin—that the selection was prompted by genuine affection.

The Reeses are responsible for this drawing that not only shows that hosiery is the commodity advertised but has an atmosphere of gentility and richness as well as beauty of design.

The Development of Advertising Art

A Monthly Critique of Artistic Advertising

THERE is one phase of advertising art that has received too little recognition by the general public, a phase humorously treated by Harry Leon Wilson in a recent number of the ubiquitous *Saturday Evening Post.* Mr. Wilson brought out, under the cloak of comedy, the essential truth that our American advertisements are depicting contemporary American life and ideals even more accurately than the "editorial" pages of the periodicals and newspapers in which they are published. One may imagine the historians of the future reconstructing the society of our time mainly by a close study and analysis of our "ads." Of course, if they are like our own historians, these savants of 2500 or 3000 A. D. will make mistakes; perhaps some of the "ads," as Mr. Wilson suggested, may lead them astray from the straight and narrow path of truth. But on the other hand, is there any other art to-day, no matter how ambitious and disinterested, that gives us quite such vivid and dramatic expression, if not to the actuality of our lives, at least to our most deep-seated longings?

Even in this half-tone print the reader senses the springtime. Spring means new life, new things and new clothing. The drawing indicates French clothing which is the point to be made.

A desire to revive interest in a material popular with our grandmothers is responsible for this excellent advertisement by Woodbury that tells its story at a glance.

It is a relief to see this car without a driver. It is more frankly an advertisement and a most artistic one relying on beauty and simplicity of arrangement to put over the story.

Let the specialists, the psychologists and the professors point out the mistakes, the errors, the faulty inferences of some of our popular advertisements. But in so doing, let them not neglect the larger truth—the power and genius of the creative effort that goes into the making of this composite picture of contemporary America. Our "ads" are instinct with romance. They are vivid. They are dramatic. They are full of color and action. Small wonder then that they

There is no mistaking the fact that this picture advertises gloves for children and the artist has made a pleasing drawing as well.

have encroached upon the pages devoted to editorial matter, that the [illegible]ed fiction that rivals them in the pop[illegible]ical lacks the certain appeal of [illegible]eated and stimulating adv[illegible] even venture the as[illegible] sertion that the so called "legitimate artist or writer h[illegible] more to learn fro[illegible] the advertising [illegible] ist, whether in [illegible] or line, thar latter has fro[illegible]

The prob[illegible] the advertisi[illegible] is always [illegible] The "ad" h[illegible] inite and [illegible] function to [illegible] Its effect [illegible] measured. no less t[illegible] field of t[illegible] or of [illegible] modern demand[illegible] the kee[illegible] of ima[illegible] sight a[illegible] sion. creatio[illegible]

the definite power of stimulating the imagination of the spectator or reader. But whereas literature or painting may be content with this initial stimulation and arousing of the imagination, advertising success-

This advertisement of a French perfume is drawn by a foreign artist in a manner not much used in this country, yet it has neither the art nor the advertising values of the American drawings appearing here.

fully takes the further steps and directs the awakened desire toward a definite and particular object.

Looked at from this point of view, we can understand why the advertising man tells you that his "art" may yet produce its own immortal masterpieces, or that were they alive to-day, Shakespeare or Dante would be producing "copy" for the modern advertiser. This is merely another way of saying that successful advertising demands of its creators the highest imaginative and creative powers.

America has, of course, as almost any of our pe[illegible] les[illegible]

Delightful in feeling and strong in advertising value is this drawing done by M. Foster, an artist on the staff of R. H. Macy's store, that prepares monthly material of this type.

set the pace in the matter of magazine advertising. The reason for this is not hard to find. Our artists have, for the most part, been free of "hifalutin" prejudice and unhindered by tradition. They have not been ashamed to apply their powers and genius to a virgin field that was obviously in need of them. Opportunities were presented them that offered, as a matter of fact, wider scope of expression than the conventions of the illustrated magazines permitted. The results have fully vindicated their hopes. The American public is fully cognizant of the fascination of the advertisements, but few except the specialists in this field have recognized the highly personal and individual art that has gone in the making of them.

Now, however, the leaders in the field affix their signatures to their drawings, an indication, perhaps, that we may look forward to the complete passing of the anonymous advertisement. This may not seem, on the surface, of any great significance. But it is a distinct step in the [illegible] recognition of advertizing art as [illegible] as well [illegible]

Renoir at Seventy-Seven

An appreciation of the work and the influence of this great Frenchman

AT seventy-seven, a painter with arms or fingers stiff with the infirmities of rheumatism, Renoir remains, at least in the opinion of Clive Bell, the greatest painter alive. This challenging statement is occasioned, in the London *Athenaeum,* by the publication by Crès in Paris of the new Renoir note-book, with an introduction by Albert André. Mr. Bell knows that this claim will bring contradictions both from the champions of the new art and from the conservatives. Therefore he takes special care to defend his opinion of the *doyen* of French art. Even since 1910, he points out, conservative critics have admitted that the art of Renoir was still developing. "What is certain is that, since 1900 . . . tho so crippled by rheumatism that it is with amazing difficulty he handled a brush, he has produced works that surpass even the masterpieces of his middle-age."

Monet painting in his garden. Renoir, 1873.

Clive Bell thinks that Renoir neither desires nor deserves to be called an impressionist, that he remarked that the place to study Art was [illegible] Nature but in the mu- [illegible] somewhat at variance [illegible]

Frenchmen, who have sometimes a terribly intimate way of explaining themselves, have been known to assert that they feel for Renoir the sort of grateful affection that every sensitive man feels for a woman who has given him joy."

Renoir, he goes on, is the artistic descendant of Fragonard, Boucher, Watteau. He surpasses them, asserts the English critic; he is the equal of Rubens. His canvases of the "seventies," when he first came into his own, possess an extraordinary charm for the literary connoisseur. Here are the characters of Zola, Maupassant, the Goncourts as one loves to imagine them. This purest of painters becomes historical by accident. "He expresses the unalloyed sensibility of an artist in terms of delicious contemporary life and gives us, adventitiously, romance."

In the "eighties" Renoir went to Italy, and it is worthy of note that there is even then in his work not the slightest trace of Italian influence. The emphatic statement and counter-statement of the great primitives does not influen[illegible] s most French of Frenc[illegible] efers to insinuate. H[illegible] eet and tactful, than an opposi- [illegible] But he was to [illegible], which was not [illegible] 1885, with the [illegible]hers," Renoir, put himself his contem- [illegible]ion of Cé- [illegible]ere hung in numerous [illegible] alongside, [illegible]d be those desire to [illegible]een form [illegible]Renoir a [illegible] That [illegible]ed from [illegible]es pat- [illegible] a place

Art in the Theatre

BEFORE the theatrical season has gotten under way, for the season in playing, like a ball, does not "open" until the honored ones appear, it might be well to call the playgoers' attention to the same very remarks on the existing stage conditions published recently in the New York *Evening Post* by that very sane artist, Yvette Guilbert.

Her remarks are easy enough to understand and tho she does not say so in words it is simple to infer that if great actors are to be developed it is up to the playgoer to develop them by giving support and *strong* support to good acting wherever it is found and to nothing but good acting, Madame Guilbert says in part: "It will never be the managers, the 'promoters' of spectacle, who will uphold the dignity of the arts of the theatre, but only the artists themselves. The great actors of the past were alone responsible for the great moments of dramatic art. They might not always have been great interpreters themselves, but they had in compensation the high qualities of intelligence, of taste, of culture, and were by that fact the benefactors of their time.

"Henry Irving was not a great actor, but he was a man of education and a great artist. Beerbohm Tree had a magnificent mind, a refined and distinguished taste, a ripe education. He was an inferior actor, but an honor to the English stage. He was an artist. Both men gave only secondary consideration to 'commerce.' Their first concern was to create worthily; they respected their art, themselves and their contemporaries; and their influence was beneficent.

"Develop your great actors and you will have great producers; for the managers will be compelled to recognize the sway of their players. It is only the outstanding artistic personality that counts in carrying the dramatic art to the heights. Our task is to bring into being the great actor and through him to attempt the reconquest, for the art of the theatre, of the lost treasures of the past.

"In France, in England, in America, the theatre is dying of the same disease—the lack of actors of genius, capable of leading great movements and inspiring the crowd. We have painters, poets, musicians, who become chefs d'école, and carry others in their train, but there are no such leaders of the stage.

"Here in America, as in every other country, there are Irvings, Lemaitres, Booths, Rachels, Duses, Bernhardts, Ellen Terrys, but no one will assist them in developing, in expanding, in bringing honor to their native land. Aspirants for the stage, as they now pass to it, need have neither culture nor education, nor pass through a long period of preparatory study. They are called upon for a single quality of trick; before all things else they must supply the physical realization of the characters they interpret, without recourse to the technique of character-creation; and this leads to the destruction of the very science and art of the drama. Since the art of penetrating into the psychology and thought of a character is beyond the power of the majority of these actors there emerges in consequence a pitiful dramatic literature, distorted to the uses of inferior talent."

Mimi Aguglia.

MIMI AGUGLIA

NOW that the armistice has been signed in the Broadway sector, let us hope that the American theater may at last receive as its honored guest the inimitable Mimi! Signora Aguglia has of course no small following of faithful American "fans," who have been quite willing to follow her from the Bowery to the tawdry temples of the tragic muse on One Hundred and Twenty-fifth street, thence to the hectic haunts of Houston street and Second avenue—anywhere, in fact, where this superb artist presents the great plays of her almost endless repertoire. No one in this country has surpassed her as Giannetto in "La Cena delle beffe." No one who has seen her as the lovesick *Malia* can recall another moment in the theater as that in the second act of this play that has seemed so painfully and shockingly real. In some of her death scenes—as for instance, in *La Peccatrice*—Mimi Aguglia reveals herself as a great genius of the plastic art, a mistress of pantomime and plasticity comparable in our own generation only to Isadora Duncan, but in no way like the dancer. It is announced that an American play is being written especially for her. Let us hope that the playwright is fully conscious and appreciative of the honor thus extended him, fully aware of the Aguglia's tremendous powers, and that it will not be her impossible task to vitalize any unworthy and perfunctory effort of the playwright.

Urbanity of "The Follies"

The Dutch mill in the Follies, a symphony in red and blue, is the outstanding scene and touches the high-water mark of scenic beauty.

NO one who saw those first settings Joseph Urban made for Mr. Ziegfeld's "Follies," a few years ago, can forget the impression they made. It was as though one were on the threshold of a new age in the art of musical comedy. Here, truly, was an art that opened up new possibilities. Mr. Urban's beautiful colors and lights, that first season, eclipsed all the other factors of the Follies. He was imitated, of course; other producers, sensing without understanding that here was something new, immediately set their copyists to work, and poor, defenseless playgoers were treated to a series of sub-Urban musical comedies, most of which never even reached the outskirts of Urban's secret.

Since those early days frivolous entertainments have made considerable strides, due mainly to this influence, in the matter of good taste in both costume and scenery.

In this one sense at least Joseph Urban's contributions to revue and musical comedy are his most important work—though he would be the first to take exception to such a statement. We are not forgetting those interesting décors he made for the Boston Opera in the good old ante-bellum days, nor his contributions to the Metropolitan Opera, which we shall be permitted to see this winter, nor those other ambitious undertakings that have occupied his time. But in designing the sets for the "Follies" for the last three or four productions, he entered a field that offered immense and unparalleled opportunity and had, justly as inexplicably, been absolutely neglected by the artist and decorator. He made it possible for intelligent and fastidious people to go to a "musical show" without receiving gratuitous insult to eye and taste. How successful this effort has been is evident from the fact that the character of the "Follies" entertainment has changed radically since his advent. Gazing at those glowing blues, those jade greens, those solidly constructed "sets" the other night, one realized that the audience which had come for frivolous entertainment was quite unconsciously absorbing the beauties of color and light, line and mass. The Dutch scene, with its deep blue sky, its vivid red mill, the glamour of its lighting—this was, of course, the *clou*, from the standpoint of artistic and decorative achievement. On the other hand, those "timely" scenes, such as the prohibition café, in which Urban appears in the role of a sort of scenic and decorative cartoonist, are by no means so happy. It is in such scenes as these that one shrinks from a certain heaviness of touch, a lapse into plastic platitudes.

Joseph Urban's sets have long been admired by the patrons of the Metropolitan opera. This scene is designed for "La Juive" which is to be revived the coming season.

The Chinatown scene in the Follies is a study in shadows with enough lights to intrigue and hold the playgoer's interest to the end.

JOSEPH URBAN, one should remember, is in no sense an innovator. His achievement is that of a practical worker in the ordinary commercial theater. His work is the outcome of a vigorous sense of color and structure. And it is always the work of an artist: he never, apparently, sacrifices an effect because he cannot conform to the exigencies of moving a "production" from one American city to another. One can easily imagine the Urban production the despair of the scene shifter and the express company. At the same time, Urban does not demand of us a new conception of the theater. Unlike such significant artists of the theater as Louis Jouvet of the Vieux Colombier, who practically banishes painted canvas from his stage, Urban's work is predominantly a work of skilfully painted and proportioned "drops" and curtains, combined always with effective lighting. There is evident as well a strongly developed sense of the third dimension, which gives an effective impression of permanence to his interiors. But the outstanding feature of this artist's work is to be found, in the last analysis, in his masterful handling of color. No one more completely than Urban understands how to heighten effects, how to sharpen the audience's somewhat indiscriminate sense of color. This mastery is brilliantly shown in the scene representing the Victory Arch, with its reds, whites and blues, and with the chorus suddenly transforming itself into living American flags. Here was a task that might well have dismayed the artist. It was the old threadbare and hackneyed idea of waving the flag at the audience to extract applause. Joseph Urban turned this spectacle into a thing of unusual and individual beauty. In the first place a new perspective was adopted for our views of the famous arch. Then there was a heightening of the colors of the stars and stripes, so that the red became almost pink, and the blue more vivid than usual. The result was that these colors became the dominating influence in the scene and drill, and no one in the audience could miss the color "punch" of such an effect.

To-day, it is as impossible to imagine the Ziegfeld show without its Urban settings as without its girls. The young ladies may come and go, but Urban is fundamental.

Music and Musicians

IT was announced earlier in the season that Destinova would sing at the Metropolitan this season, but the latest word is that American music lovers are to be denied this delight. Another disappointment is found in the recent word that Lucrezia Bori has decided to prolong her vacation period another year.

Novelties not a few will find a place on the program of the Metropolitan, as exampled in "A Night of Cleopatra," based on one of Théophile Gautier's stories, the music by Henry K. Hadley, to-day one of the most popular of our native composers. The first production of Maeterlinck's "L'Oiseau Bleu" in operatic form on any stage is the second novelty scheduled by Mr. Gatti-Casazza. Albert Wolff, the conductor of the Opera Comique at Paris, and one of the younger French composers, wrote the music. Mr. Wolff was engaged by the Metropolitan to take the place of Pierre Monteux who becomes the conductor of the Boston Symphony Orchestra. A third novelty is Tschaikowski's "Eugen Oneigin," said to be the most popular opera of the Russian repertoire.

It will be remembered that "Zaza," when given in the West some time ago, was, through an unhappy choice of an interpreter, a failure. Famous as a play, but entirely new as an opera, this work of Leoncavallo, the composer of "Pagliacci," will, on this occasion, be interpreted by no less a person than Geraldine Farrar.

"Parsifal" will be restored to the Metropolitan repertoire, but it will be sung in English, a special translation having been made by Mr. Henry E. Krehbiel. It will also have an entirely new *mise en scène.*

Another important revival will be "La Juive," the masterpiece of Ludovic Halévy with a libretto by Scribe, and Mr. Caruso in the chief tenor role. Massenet's "Manon" will be a third important revival.

IT was about a decade ago that La Fille de Madame Angot was last given in New York. One of the outstanding features of the summer season of repertoire at the Opera Comique in Paris, and scheduled for production at the Metropolitan this winter, this French revolutionary opera of Lecocq's is receiving a good deal of attention from the critics. Pitts Sanborn writes from Paris: "My recollection of 'La Fille de Madame Angot' at the New Theatre"—he is speaking of those days of mad rivalries in which the late Mr. Hammerstein was a conspicuous figure—"is not surrounded with halos and sunbursts. Nevertheless, I believe that if 'La Fille de Madame Angot' is offered in New York this coming season, it will have the success it is enjoying at the Opera Comique and in an English version in London. The libretto presents with admirable spirit of time and place the gay side of the French Revolution, and Lecocq made no error in regarding this work as his masterpiece. Musically, 'La Fille de Madame Angot' is delightful throughout and cannot but please an audience if presented with skill and spirit." "Lecocq's merry opera scored delightfully," writes a London critic who heard it at Drury Lane this summer. "The prevailing lightheartedness, lively rhythm and catchy melodies rise so spontaneously from the scene or situation as to become full of character and meaning."

No one who saw Lucy Gates, the American coloratura soprano, in the production of Mozart's "The Impresario" several years ago will ever forget her charming singing to her own accompaniment on the spinet. This lovely granddaughter of Brigham Young is an artist of first water and has been hailed as such in Europe.

BRONISLAW HUBERMAN, VIOLINIST

DESTINOVA is not the only musical artist who became entangled in the toils of war-time espionage. Bronislaw Huberman, the Polish violinist, while on a holiday in Heligoland after many musical activities in Berlin and other parts of the Central Empires, was arrested and released only through the intervention of his staunch friend and patron, the Crown Princess Cecilie. Indignant at the treatment he had received, Huberman repeatedly refused to play in Berlin.

FRANCE PLANS A GREAT MUSIC CONSERVATORY

LYONS, Marseilles and other large French cities are cooperating with Paris in the plan to make France the first country in the world musically. At Havre a single group has already contributed 30,000 francs to the fund which is being raised for the proposed Normal School of Music of Paris. The very large number of foreigners who before the war attended German conservatories will, at this French Conservatory of music, be able to secure music instruction of the highest order. The undertaking has been underwritten by some of the most prominent musicians in France.

PUCCINI'S TOWER HOME

SINCE the close of the war Puccini has been occupying a place which is neither a house, a castle or a cottage. It is, as a matter of fact, an old Spanish tower, located at Viareggio on the shore of the Mediterranean —a town made famous by the drowning of Shelley to whom a monument has been erected. During the war the place was used as a watch tower. Puccini purchased his eccentric residence from the Government and is as pleased with it as a child with a new toy. Its name is Torre della Tagliata and it is near the town of Ansidonia in a district famous for Etruscan relics, in which Puccini takes a lively interest. Here, during the coming winter, the composer will work steadily at his English opera when he is not shooting in the marshes near by. Next year, he will be in London again to celebrate what he calls his "silver wedding" as a composer.

WING OF PALACE OF FONTAINEBLEAU FOR AMERICAN MUSIC STUDENTS

THE Louis XV. wing of the Palace of Fontainebleau will be set aside for the use of the students at the American (Summer) Conservatory of Music at Paris. The school grew out of the suggestion of Francis Casadesus, president and conductor of the Paris Orchestra. The first session will commence July 1, 1920.

Aside from the great opportunity thus afforded American students there is no more charming place in the world than Fontainebleau. The atmosphere is saturated with art of every kind. Nearby is Barbizon, the shrine of painters.

Albert R. Louis & Co.

Announce that in their new Galleries at

13 EAST 57th STREET

they have a stock of imported antiques
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Extremely Rare Gothic Chair and Table of the Fifteenth Century

ANTIQUE FURNITURE AND FURNISHINGS IN ITALIAN, FRENCH, ENGLISH AND SPANISH

Rare early American pieces in Pine, Maple, Cherry and Walnut.

"The Use of Decorative Plaster"

Continued from page 282

Baths of Titus revealed a vast wealth of decorative plaster or stucco, which fired the nimble Italian imagination and gave to the use of this material an impetus which was destined to endure through several succeeding centuries.

The wonderful hardness of the plaster which Italian craftsmen of the XVI. century used with such happy results rendered it very nearly as practical for exterior use as when employed for interior adornment.

The art of the plaster worker came to England during the third decade of the XVI. century. Henry Tudor reigned in England and Francis I. occupied the throne of France; both were zealous patrons of all the arts which relate to buildings, and both turned to Italy for craftsmen to embellish the homes of the English and French monarchs and noblemen.

Anthony Toto, who had become skilled as a plasterer, after working in Florence at making religious images of colored wax, was summoned to England to assume general charge of much of the decoration of Henry's enterprises. The English taste was far more restrained and reserved than that of Italy and placed much less value upon the use of the nude in art and upon certain other details which were ranked as of prime importance by the Italians.

Moreover, the character of the buildings in England upon which plaster decoration was used was somewhat different from those in Italy.

The materials of which the Italians made their "stucco-duro" or hard plaster were not to be easily procured in England—often not to be procured at all—and thus left to themselves, the English plaster workers adopted the use of a mixture made of lime, hair and sand, a compound which differed largely from the plaster then used in Italy. The English work might be said to possess a certain directness and breadth of design, and stucco workers in England seem to have always been much influenced by designs used on fabrics or for embroidery.

The question is often asked why the results attending most present-day uses of the minor or secondary arts of decoration are almost invariably disappointing. Even to-day after the vicissitudes of centuries the world is full of objects which represent the skill of the craftsmen of past ages.

One reason for the difference may be that the day has not yet come—or returned—when many craftsmen are much more than mere artisans or workmen while in older times a craftsman was an artist. Rarely indeed is the man who now produces plaster, metal work or stained glass also its designer, trained by patient schooling and long experience to a sympathetic understanding of his medium and to a free knowledge of its possibilities and its limitations.

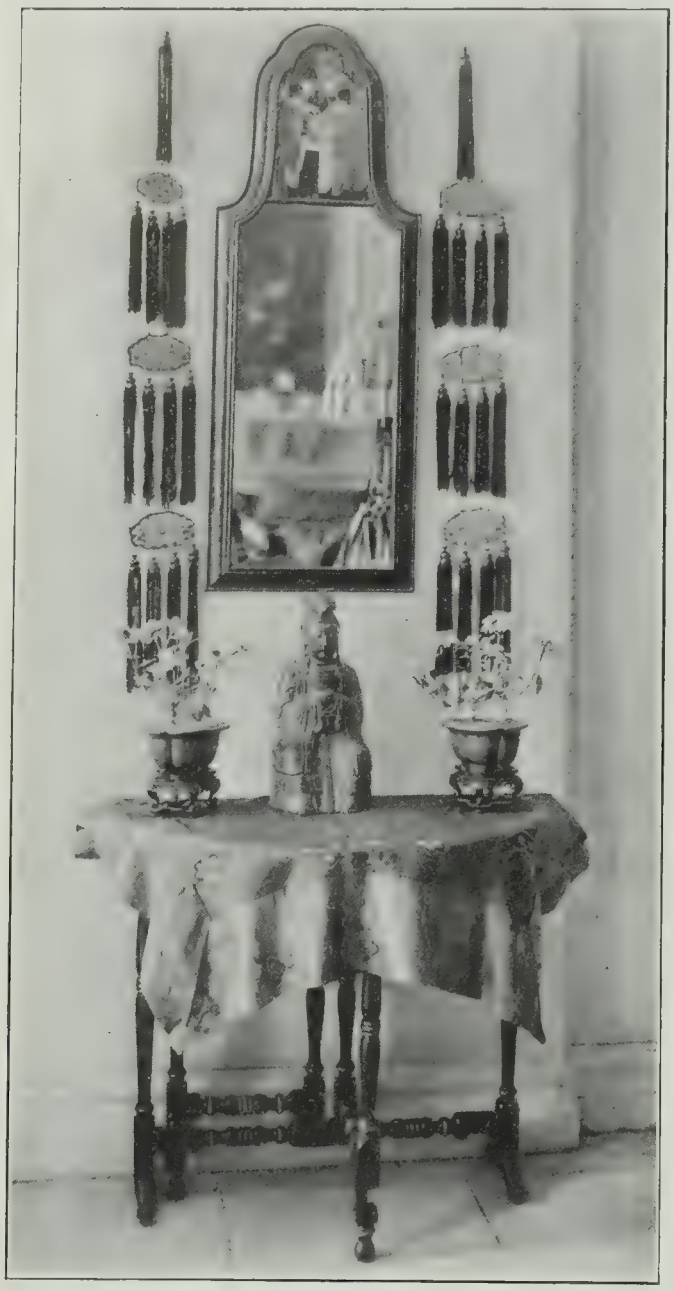
But it cannot be that an art so practical, the use of which effects such strikingly beautiful results, will fail to experience a renewal of its old time importance.

Already along with the present revival of interest in all forms of liberal arts and craftsmanship there has come a renewed interest in the ancient and highly honorable art of the plasterer.

Portrait
by
Johannes Verspronck
on view at

M. Knoedler & Co.
556 Fifth Avenue
Near 46th Street
New York

MISS SWIFT
11 EAST 55TH STREET
NEW YORK



INTERIOR
DECORATIONS

FURNITURE, HANGINGS,
MATERIALS, WALL AND
FLOOR COVERINGS

MANTEL ORNAMENTS,
DECORATIVE PAINTINGS

SPECIALTIES IN BOUDOIR
FURNISHINGS, LAMPS,
SHADES AND MIRRORS

Grace of Austerity in Decoration

Continued from page 292

the fitness of what ought, or ought not, to enter into the equipment of a room. If the article in question, whatever piece of furniture it may be, is not obviously going to perform some *useful* function, if it be not really *needed* to minister to the comfort or convenience of the occupants, regard it with suspicion, or exclude it altogether until convinced that its presence has a valid *raison d'être*. It is a far better and sounder policy to see to it that unquestionably utilitarian pieces are given also a proper decorative quality and value rather than to inject a piece into the *ensemble* merely because it *looks well* and may contribute to the decorative effect. Such policy coincides with the patently sound architectural principle of *decorating structure* instead of creating structure to carry decoration, one of the serious faults into which the extreme Baroque school fell.

In the next place, one cannot press too strongly for a due recognition, in furnishing and decorating, of the very great value of free, unoccupied spaces.

An unoccupied space acts as a foil to impart proper emphasis to the movable objects or fixed decorations which it, and it alone, can throw into due relief. These free spaces are to interior decoration what the soft passages are to music.

One almost insuperable obstacle to persuading people to leave, or to make, sufficient free spaces is an amateurish and often childlike dread of what they conceive to be mere bald, staring *emptiness*.

It is poor policy to take hold of a nettle gently. There is no use whatever in paltering with half-way measures—the result will more than likely be but fatuous insipidity. That is why the grace of *austerity* in decoration has been deliberately held up as an ideal quality to be striven for, and that, too, in the full knowledge that the dictionary defines austerity as "extreme simplicity." To some readers, perchance, this may seem very much like an unprovoked blow in the face. So be it. It will at least set them thinking and that, at any rate, will be a distinct gain. If we have a clearly defined mark and aim directly at it, we may fall short, but we shall at least have accomplished some progress in the right direction. The thing is to choose the right mark and set it high enough. If we aim merely at *simplicity*, which most are willing to accept without question as a suitable ideal, the peril is that we may fall short and achieve only mediocre complexity. If we aim at *austerity* we shall in all likelihood succeed in reaching an elegant simplicity, and we *may* shoot far enough to hit the mark and thereby attain distinction as well.

The achievement of austerity in decoration in no wise militates against *elegance, interest,* or *comfort,* nor does it imply monastic bareness. It means a strenuous insistence upon *quality* rather than *quantity*. *Elegance* and *interest* are enhanced by it appreciably. Convenience is helped and *solid comfort* is wholly compatible with it, unless one is possessed of the fancy that comfort means lounging, for the which they had much better betake themselves to a feather bed and have done with it.

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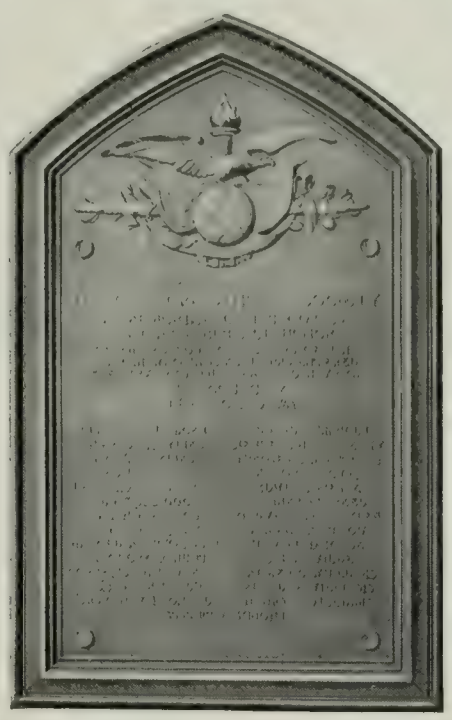

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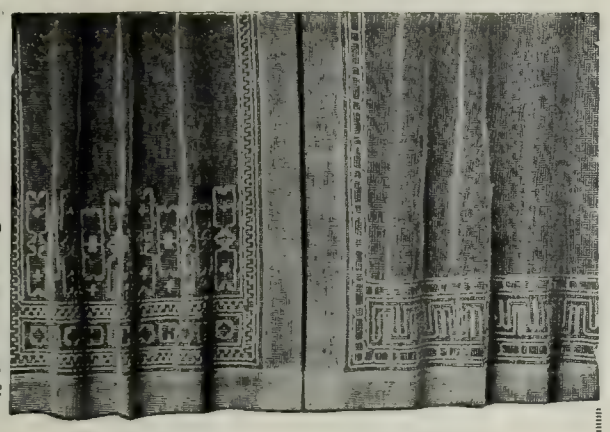

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The Tile's Title to Esteem

Continued from page 289

we must reckon alike with its effect upon the other features of the fixed decorative background and with its effect upon the movable equipment. This necessity holds whether tiles be used for flooring, for wall embellishment or for overhead decoration. With respect to floors—*wall* tiling will be noted by-and-by—one may add, in passing, that even in rooms of the simplest and most unpretentious decorative treatment a tiled floor lends a conspicuous element of interest and stable dignity that lifts the whole composition far above the level of the commonplace.

As an agency for supplying color for purposes primarily and essentially decorative, without taking into account the ends of concomitant physical ability, tiles may be massed to produce a body of pure, solid color, or they may be set to distribute color as occasion requires, whether in flooring or on wall surfaces. Again, they may be placed in small numbers as more or less isolated and relieving spots of color, either to create interest or to supply necessary tonal balance or, perhaps, both at the same time. Often in close relation to the purpose just noted, they may serve as *foci* of interest in which color and design are combined.

In considering tiles as an agency of enriching design in interior decorations, the elements of color and diversity of color may or may not prove significant factors. As a general thing, however, the color interest goes along *pari passu* with the pattern interest and is its strong ally. And right here it is necessary to emphasize the fact that tiles are *not a suitable medium for pictorial expression,* that is to say, pictorial expression involving perspective, modulations of light and shade, diversity of planes in composition, the representation of varied textures and all other properties incident thereto. All such things belong distinctly within the proper province of the painter and had better be left to him. Essays have been made by several modern tile makers to execute pictorial subjects with an approximation to paint interpretation. It is scarcely necessary to say that their attempts have been woefully unsuccessful, and have only served to cast discredit upon the decorative use of tiles.

On the other hand, tiles *are* preeminently suitable as a medium in which to present *flat, decorative design,* whether the adjunct of relief be employed or not, and any subject susceptible of flat, decorative treatment is a legitimate object of endeavor for the tile maker.

As may be gathered from the examples given, the possible variations of pattern and treatment in this sort of tile decoration are practically inexhaustible.

Careful consideration of what has been said should convince the thoughtful reader of the manifold opportunities for the successful employment of tiles as a decorative adjunct. Whether the utilitarian or the decorative function be predominant, whether they be used in floors or set in walls, whether they be employed merely to supply color or to execute a specific decorative pattern, whether they be confined in panels or spread over a large space—they are capable of yielding results of striking vigor that nothing else will produce in quite the same way.

The Old Paradise in a New Garb

Continued from page 271

garden had originally its symbolic meaning and method of arrangement. We set much store on the individuality of the artist. The artist of the Orient has been and is still, to a great extent, a traditionalist. The much-abused phrase "Art for Art's sake" would be quite incomprehensible to an Eastern craftsman, which doubtless accounts for their superior work in art.

From very early times, flowers and plants have been admired in India. The Sanskrit plays and the old Buddhist literature contain many references to the country's gardens and the sacred groves surrounding the Buddhist shrines.

The first traditions of Indian horticulture can be traced to Central Asia and Persia in particular, and the various Mohammedan conquerors of India can claim the merit of having developed those traditions into a native style which culminated in the beautiful Kashmir Gardens built by the Mogul Emperor Zahangir and his Persian wife, the Empress Nur-Jahan. A tradition still survives of the ruler Feroz Shah, who reigned from 1351 to 1388, that he built an hundred gardens around his capital, Delhi. Of all these gardens, alas! not one is left to-day. Their fountains and terraces have disappeared in the sand. The oldest Mogul garden still in existence is that built in 1526, on the banks of the Jumna by Mahomet Babar, the final conqueror of Northern India.

In walking through the marvelous gardens of the contemporary Parsis of India, who are so faithfully clinging to the ancient Zoroastrian traditions, one realizes that while the spirit of our gardens hides in the flowers, the grass and the trees, the soul of the Indian garden lies in the running water, which alone makes its other beauties possible. The Indian gardens, and the old Mogul gardens in particular, were square or rectangular in shape, the areas being divided into a series of smaller squares, which were filled with fruit trees and flower parterres. A high wall pierced by one or several entrance gateways, encircled the garden, the angles of the wall being marked by small octagonal buildings. Round the wall avenues of trees were planted. The principal pavilion of the Royal garden was placed in the centre of the largest of the many cascades, forming a cool, airy retreat from the rays of the mid-day sun. Shady walls, pergolas of vines and flowers were everywhere found in abundance.

Making the Architectural Background

Continued from page 283

selves or whether (2) they are to be a background and foil for the movable appointments. They must be either one thing or the other. There is no middle path to follow if we wish to have any decorative merit, or indeed any distinct character, in what we do. A room is decoratively an abomination where the walls are, so to speak, "neither flesh, fish, nor good red herring."

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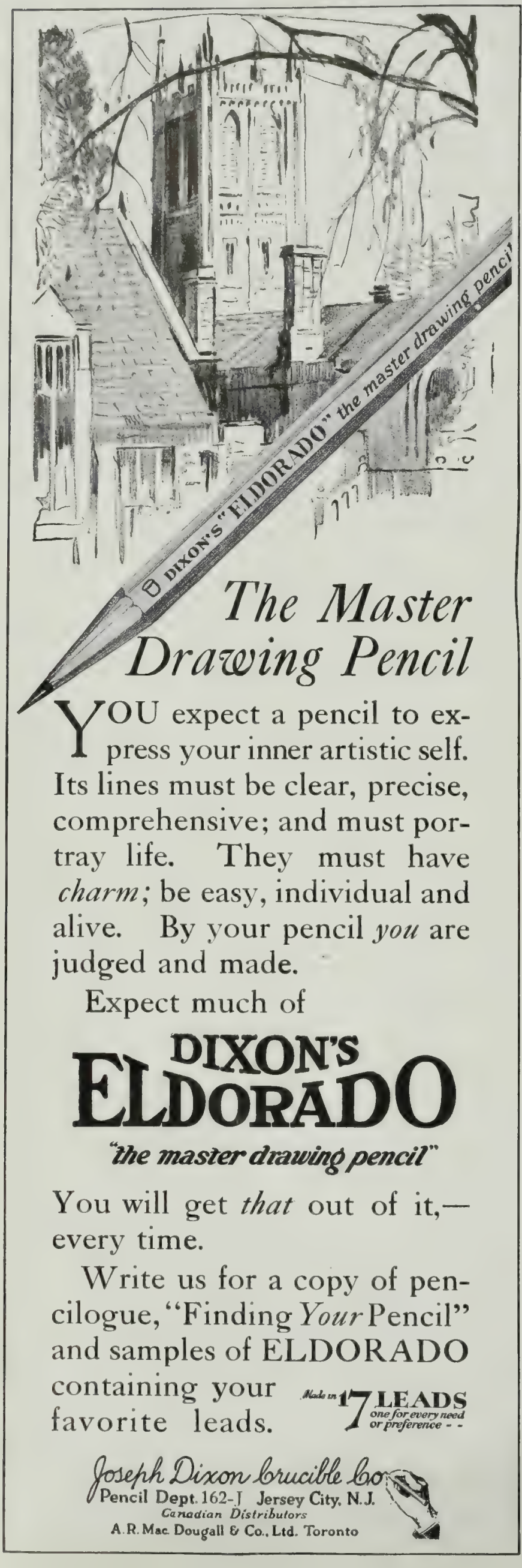

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If the walls are to be a decoration their preparation, in most cases, will involve greater initial outlay than will their preparation as a background. There is this to be said, however,—their permanent quality, once they are completed, generally eliminates any further cost of renewal such as one must contemplate for most walls of the "background" type.

Amongst the many possibilities for walls to be treated as decorations in themselves are frescoes in the manner of the Italian Renaissance or low reliefs in stucco-duro or hard plaster, either with a monotone surface or enriched with color. Much less ambitious in character and far more practicable for the requirements of modern furnishing are walls panelled in one or another of several modes where pictorial decoration, if used at all, is not continuous but is confined to certain appropriate points of emphasis.

Furthermore, all the panels may be perfectly plain or, if preferred, some of the larger panels, especially the over-mantel and over-door panels, may have pictures set within the framing of the panel mouldings.

The oaken wainscot of the Tudor and Stuart periods with small panels might extend from floor to ceiling or might leave the upper portion of the walls for an expanse of plain, rough-finished plaster or for relief decorations, sometimes of an ornate character, in parge work. Even when panelling of this type, extending to the ceiling, was enriched with carving at frieze and cornice the multiplicity of small panels gave an effect as much of *texture* as of decoration, so that hangings and pictures of suitable sort could be placed against it without producing disturbing results.

When walls are to be treated as essentially a background, the two indispensable qualities they must possess, are (1) a quiet and unobtrusive character and (2) a tone that will make them good foils to enhance the value of whatever is placed against them. Amongst the possibilities we may count rough sand-finished plaster, paper, paint, whitewash, or some fabric that will give an agreeable texture.

Although plain walls are generally preferable to ensure the first requisite of quiet and unobtrusive character, it is possible to preserve this character when paper or woven fabric contains a pattern of such a sort that it produces the effect of texture and does not attract attention to itself as design.

Cool, receding colors and light tones, generally, possess value as foils. On the contrary, warm, advancing colors and dark, heavy tones have a tendency to absorb most of the light and to engulf the effect of anything placed against them.

Without attempting to enumerate the various suitable ways in which the ceiling may be treated, it may be pointed out that it affords manifold opportunities. One fault of modern decoration is that the ceiling is too often treated either with timidity or neglect.

As to the floor, we ought to remember first, that while it is an integral part of the architectural background, it is also the *foundation* of the room and ought to have the *appearance* of substantiality; second, that it is a field for unobtrusive decoration.

The architectural features of the room, such as the chimney-piece and the spaces over doors, are points of decorative vantage, and ought to be made the most of quite independently of whether the walls are to be treated as decoration or as background.

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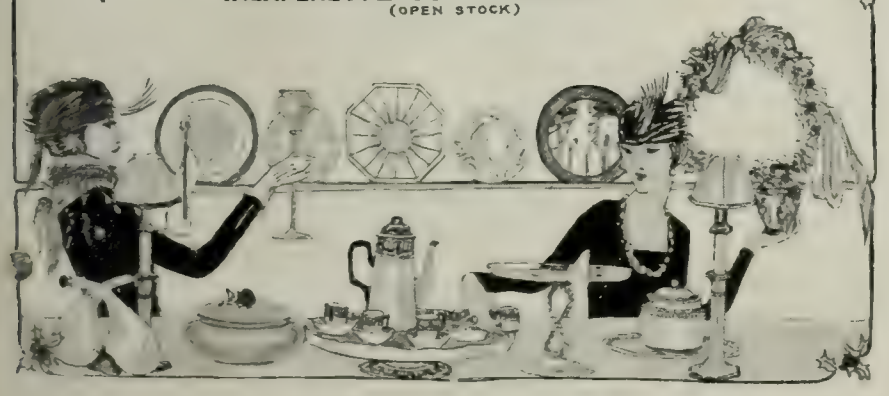

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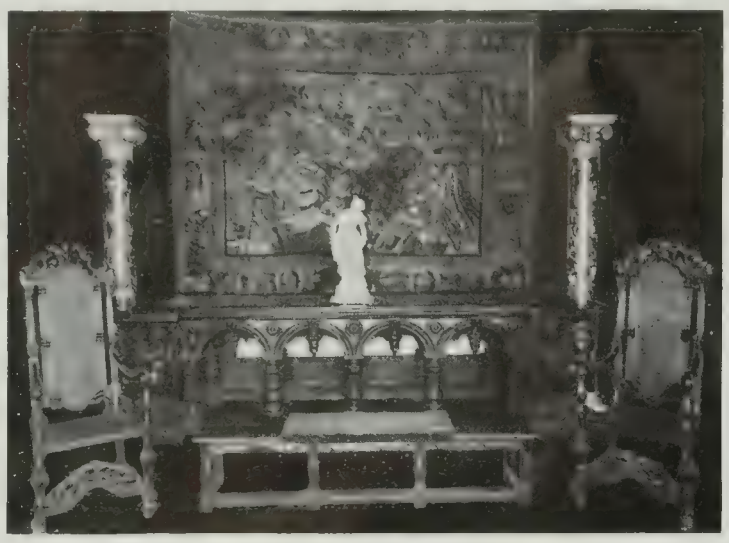

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IN announcing the prizes to be awarded this year, the Pennsylvania Academy of the Fine Arts and the Philadelphia Water-Color Club, under whose joint management an exhibition of water-colors black and white, pastels and drawings, will be held at the

Academy, November 9 to December 14, the directors state that the Dana water-color medal, which is for the best work in water-color, will be awarded to the painter whose work—whether the picture be landscape, marine, architectural or figure piece—shows boldness, simplicity and frankness.

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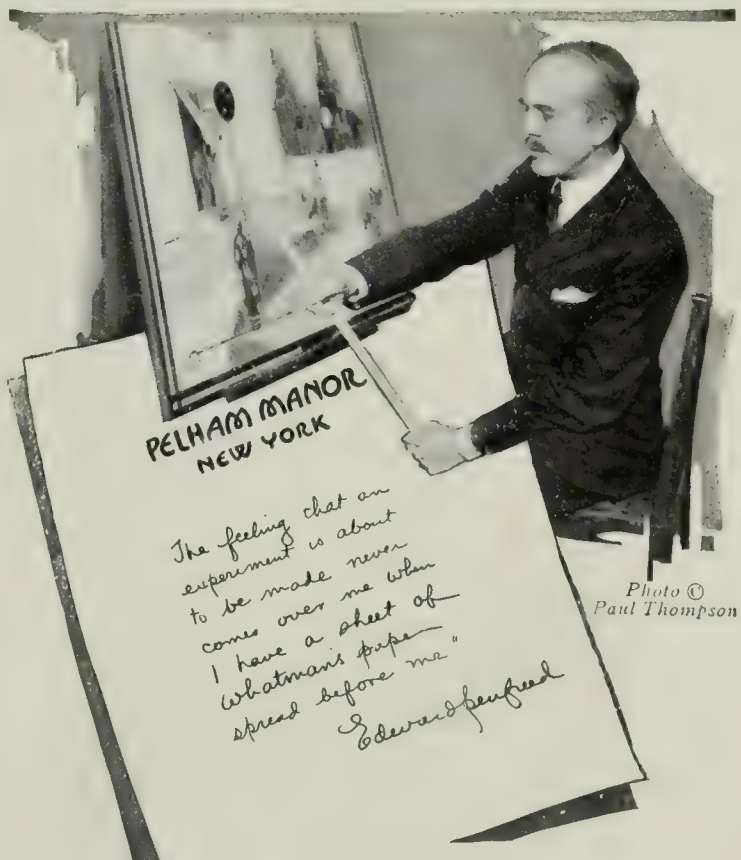

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Illustrated Catalogue A

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QUERIES and ANSWERS

(ARTS & DECORATION *will be glad to answer any questions on Art that puzzle its readers.*)

Q. Which was the first people to cultivate music?

A. The Egyptians (4000 B. C.), but unfortunately no theoretical treatise nor any single note of their music remains. Our information on the subject is gained from the influence of Egyptians on Greek music, from Egyptian paintings and sculptures, and from specimens of Egyptian musical instruments.

Q. Which is the oldest musical composition in existence?

A. The TA SHAO by the Chinese composer Shun, and dating from 2255 B. C.

Q. What is the origin of the word Mausoleum?

A. The word is derived from the magnificent tomb erected at Halicarnassus (Asia Minor) to Mausolus, King of Caria, by his widow Artemisia in the year 353 B. C. This monument was considered as one of the seven wonders of the world. Thanks to Newton's excavations in 1857, the British Museum possesses a series of statues and bas-reliefs which formerly decorated the tomb. The statue of Mausolus himself is one of the most ancient Greek portraits known to us, and is all the more remarkable in that the face of the model was not that of a Greek but of a semi-barbarian.

Q. Have the Popes ever done anything for the preservation of ancient art? Or, have they, as the heads of the church, limited themselves entirely to the furtherance of so-called church art?

A. Pope Sixtus IV., by transferring, in 1471, the bronzes of the Lateran Palace to the Capitol, laid the foundation of its famous collection. Julius II. (1502-1513), a nephew of Sixtus, established in 1506 the Belvedere Court (Vatican) where the famous Apollo - Belvedere, The Laocoon group, the Ariadne and other masterpieces of ancient sculpture found a permanent abode.

The cardinals followed the example of the art-loving popes. After Julius III. (1550-1555), however, the ecclesiastical reaction set in. The Court of the Belvedere was closed, and its great treasures hidden behind wooden stable doors. The Mæcenases among the cardinals (such as Ferdinando de Medici, Ippolito d'Este, etc.) gradually became rare and rarer.

In the seventeenth century the ancient love of art appeared again in the ranks of the college of cardinals; the palaces of the Aldobrandini, Borghese, Ludovici, Barberini, Panfili and Chigi were filled with antiques. Pope Innocent X. (1644-1655), whose portrait was made by Velasquez, is the founder of the present Capitoline Museum.

Q. How far back can we trace the influence of the Far East upon the Western Industrial Arts?

A. As far as the middle of the thirteenth century when travelers brought Chinese porcelain to Europe.

Q. When does the first crucified Christ appear in art?

A. Not till the fifth century.

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ARTS & DECORATION

Volume XII NOVEMBER 15, 1919 Number 1

The High Cost of Good Taste

GONE are those good old days when with a minimum of money and a maximum of "good taste" we made our American homes bloom orchidaceously. That length of painted sewer-pipe which served as an umbrella stand has vanished, along with its companion, the anti-macassar and the hatrack. These and the other relics of the Rutherford B. Hayes period of interior decoration have long been banished. Likewise we have at last passed by the atrocities of "golden oak" and "bird's-eye" maple, and Tennyson bound in blue plush on jigsawed drawing-room tables. We have likewise safely, if perilously, passed the self-conscious simplicity of "Mission." But our adventures in "Good Taste" have not come to an end.

At this point of our little journey in discrimination, it would be decidedly worth while to define "Good Taste." When you stop to consider that "Good Taste" once approved of the shallow beauties and prettinesses of each of these spurious periods we have named, you begin to realize that unsupported and undisciplined "Good Taste" is apt to lead us into absurdities. One truth that Americans today must realize is that none of us can depend upon native but untrained taste in the building, furnishing and decoration of our homes. That old platitude: "Of course I know nothing about Art, but I know what I like!" has been an expensive vice. It has led men to pay huge prices for worthless pictures. Fortunes have been spent in the indiscriminate collection of trash. Some of these have finally been dumped upon poor defenseless museums. Others, more fortunately, have been "scrapped." The financier who would carefully ascertain the facts concerning an ordinary business investment—by calling to his aid experts and specialists—floundered hopelessly in the realm of art. It is not too much to assert that in art, architecture and decorations they made hopeless fools of themselves. Their purchases were of no enduring value. Nothing could prevent the depreciation of such "treasures."

Luckily those days and that cocksure attitude are things of the past. Today we have come to the realization that "Good Taste"—which, like a sense of humor, we all think we ourselves possess, but that the other fellow lacks—must be tested by the canons of enduring and undying beauty. This new discrimination is, we admit, a costly investment; but its returns are enormous and invaluable. Beauty is an investment that pays. Today an unattractive home is no more to be tolerated than cheap music or tawdry clothes. The beautiful home is as essential to the spiritual health of the American family as is physical health to our bodies. The expert in this field is of a profession no less important than that of the physician, the lawyer, or the educator. This profession is widening its scope and is growing in dignity. "Bad Taste" has been a devastating epidemic; but now, thanks to the efforts of American artists and decorators, it has been rendered preventable. Today "Good Taste" is no longer eccentric, fickle, whimsical. It no longer fluctuates from one fad to another, putting the stamp of disapproval on what once intrigued it. Thanks to the education we have undergone at the hands of artists and decorators, and to the *standardization of Good Taste* in the output of our best furniture manufacturers and the higher class shops and retailers, it is a far, far more difficult thing to indulge today in the debauch of Bad Taste—sometimes masked as "Good Taste"—than it was, say, in 1888, or even 1900.

Our great advantage today is to be found in the wealth of material and suggestions that are offered to us everywhere. The so-called standardization of taste has been nothing in the nature of a limitation of taste. Rather, it has widened the scope of appreciation, and developed the power of discrimination. It has opened the door to much that had hitherto been tabooed; it has awakened appreciation of strange and forgotten *objets d'art;* it has called attention to beauties long ignored or never discovered. Today we are no longer chained to any particular period, any particular style of architecture, providing of course that the catholicity of our taste shuts out only the unworthy, the freakish and the faddish. The pioneers in these fields are to be thanked for the great work of extending and intensifying our powers of appreciation and discrimination, so that today in practically every field of art and decoration we are offered the treasures of the world. It falls to us merely to make the choice and pay the bill.

It is a good thing for the creation of our new American homes that we have undergone this discipline in taste. It is a good thing for our æsthetic *morale* that our friends and neighbors are gaining in discrimination and that the house in poor taste is no longer socially tolerated. It is a good thing that the mere display of conspicuous expenditure in furnishing is not sufficient to arouse the admiration of the populace. For the increase in the cost of good taste has brought with it results of which we may well be proud. It has developed discrimination. It has attracted the attention of men of wealth and business acumen to a field that offers the most satisfying and enduring pleasure.

The high cost of Good Taste is real. Let us admit that. But let us not forget that such high cost has compensations. Nowadays we must look before we leap. We are making an investment, one of the most important investments we can make. Therefore we cannot fritter our money away on useless frippery.

Photos Courtesy Polish Book Imp. Co.

All the romantic spirit of old Poland, all its vivid life and color and longing for liberty are expressed in this glorious canvas by Josef Chelmonski, painted in 1850, which typifies the brute strength of Russia coming down and crushing their race to earth.

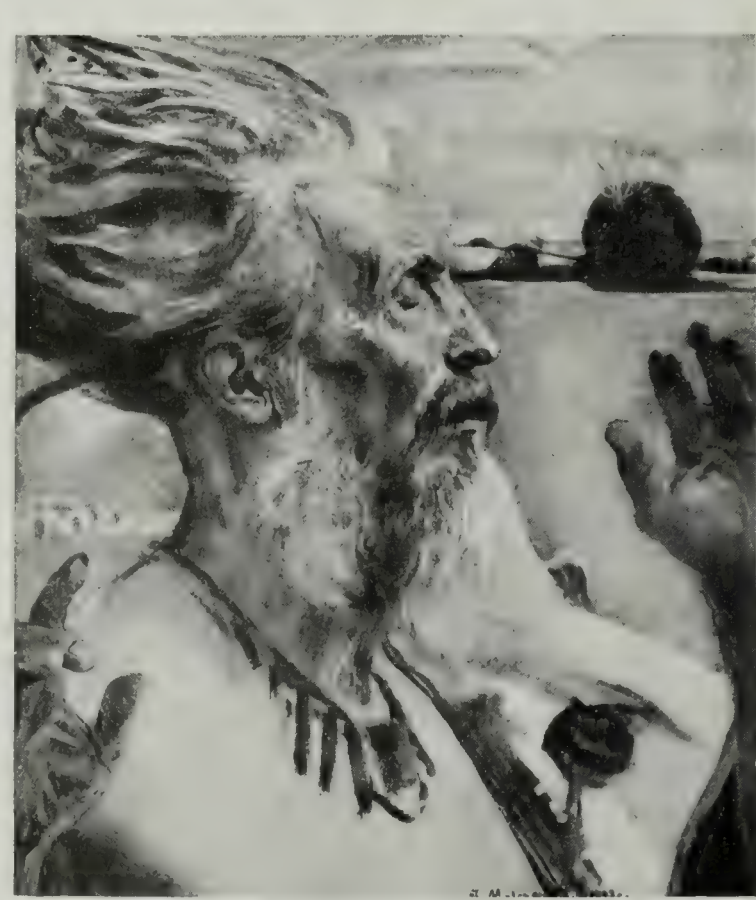
The Art and Artists of Poland

REV. J. P. WACHOWSKI

IN the recreation of Poland to its former glorious proportions the romantic feelings of the world have been plumbed. It is with considerable satisfaction that ARTS & DECORATION is able, through the facile pen of the Rev. J. P. Wachowski, an authority on Polish art, to present its readers with this intensely interesting information on art and artists of Poland.—*The Editor.*

IN his book on Poland, Mr. Louis Van Norman calls the people of that country "a race of artists by birth." In making this statement he gives utterance to a truth which unbiassed students of history and ethnology generally concede. Seldom has a nation been endowed with such artistic ability and temperament as the Poles. Indeed, there is scarcely a department in the whole realm of art in which this people has not gained distinction and world-wide fame.

In literature the names of Mickiewicz, Krasinski, Slowacki, Zaleski, Ujejski, Wyspianski, Konopnicka, Sienkiewicz, Prus, Madam Orzeszko, Reymont, Zeromski, Conrad (in England), Klaczko and Wyzewa (in France) are as great as any that the world boasts of. The names and works of Chopin, Moniuszko, Wieniawski, Leszetycki, Moszkowski, Paderewski and Hoffman are familiar to students of music the world over. Jean and Edward Reszke, Bandrowski, Mierzwinski and Madam Sembrich have charmed large audiences on both hemispheres with the beauty and sweetness of their song. Madam Modjeska was one of the world's greatest actresses. Sculpture, too, has its representatives in such men as Cyprian Godebski, Gadomski, Laszczka, Popiel, Raszka, Szymanowski, and Welonski; while Wit Stwosz is a unique figure in the art of wood-carving throughout the world.



That Malczewski stands high in the realm of art is evidenced by this portrait of a Polish peasant. And his "Enchanted Circle" is amazing in conception and strength.

Painting was one of the last branches of art to be cultivated in Poland. The reason lies in the fact that the Poles found little time for activity in this field during the early years of their political career. It is to their greater glory and credit, therefore, that they have accomplished so much in so short a time. Through the genius and the indefatigable efforts of its numerous representatives, Polish painting occupies an exalted position in the world of art today.

By her culture and religion Poland belongs to the western group of nations. Owing to her geographic position—she was the most eastern outpost of western civilization in Europe—Poland was of necessity the connecting link between the East and West. It was her mission to defend European culture against Asiatic barbarism. While the other nations of Europe were active in developing the arts and sciences, Poland was for a greater part of her political existence busy warding off the savage hordes of Mongols, Turks and Tartars who made continuous inroads into Europe, and threatened Christianity and civilization with destruction.

Although they were themselves greatly hampered in cultivating this branch of art, they nevertheless contributed very much toward its development through the appreciation they showed and the support they gave in that respect to the other nations of Europe. Polish kings and nobles were among the most liberal patrons of art in their time. They invited painters from Italy, France, Germany, Spain and even England into their realm, and encouraged their work in every possible way. The Jagiellos, Sigismund I, Sigismund III, Sobieski,

Leszczynski, Stanislaus August Poniatowski were all great patrons of native and foreign art.

Nor were the nobles behind their rulers in supporting artistic activity in their country. The numberless private galleries scattered throughout the land, containing countless works of the best Italian, Flemish, Dutch, Spanish and French Masters, give eloquent testimony to the nation's innate artistic temperament. After the partition of the country most of these treasures were stolen and carried off to Petrograd, Berlin and Vienna.

The interest which the higher classes in Poland showed in art could not but exercise a beneficial influence upon the entire nation. In the fifteenth century there arose in Cracow a school of religious painters, who, though under the influence of the School of Cologne and later of the old Flemish Masters, did splendid work in that department.

Polish religious and portrait painters of the sixteenth century imitated the style of the School of Nuremberg and of the Cranachs.

In the seventeenth century, Italian mannerism and the style of the painters of Flanders, particularly Rubens, was followed, especially by Lexicki and Siemiginowski. Later on, towards the end of that century and in the beginning of the following, the influence of Dutch genre painting was plainly in evidence in the works of the two Lubienieckis.

Jules Kossak painted every kind of subject but this drawing entitled "Le Juge et Telimene" shows rare charm and ability.

In the eighteenth century Italian baroque invaded Poland, and later on, by way of Vienna and Dresden, the affected French style of the period of Louis XIV, Simon Czechowicz and Thadeus Konicz are its chief exponents.

The accession of Stanislaus Augustus to the throne of Poland gave a new impulse to artistic activity in the country. Stanislaus was one of the most cultured men of his time. His court was the rendezvous of litterateurs, poets, musicians, sculptors and painters from every country of Europe as well as from Poland itself. He took particular pains, however, to cultivate and encourage home talent more than any other. Among the painters who enjoyed his protection and patronage were Kosinski, Lencki, Smuglewicz and a host of artists of lesser fame who produced works of no mean worth in Poland at that time. Contemporaneously with these Kucharski gained considerable fame in Paris as a finished and powerful portrait painter.

This painting called "Plowshare" by Ferdynand Ruszczyz is one of the greatest of modern art works and is held in highest regard by the Poles themselves.

Despite the fact however that many Poles were producing works of great merit, there was as yet no distinct school of painting in Poland. As one Polish art critic strikingly puts it: "There was art in Poland but Polish art did not yet exist."

It was left to a Frenchman (Jean Pierre Norblin de la Gourdaine) to establish the first national school of Polish painting, based on the observation of all classes, particularly the townsfolk and peasantry. From this school in Warsaw (1772-1804) issued the first representatives of Polish national painting. Orlowski, the first and ablest of the national school; Plonski (1782-1812), a genre painter and engraver known also outside of Poland, and Rustem (1770-1835), whose influence contributed much towards uplifting the later pseudo-classic school of Wilno in the period of its decline.

The example of Norblin was soon followed in other cities of the kingdom. In Cracow, a group of artists headed by Peszka and Joseph Brodowski founded a distinctive school of their own. In 1831 (the year of the second Polish insurrection against Russia) the schools of Warsaw and Wilno were closed. The school of Cracow was also on the decline. It was later revived by Adalbert Stattler (1800-1882).

The second half of the nineteenth century witnessed the greatest development of Polish painting. In 1854 the Society of the Friends of Art was organized in Cracow. The exhibitions conducted under its auspices brought new names to the public notice. Chief among these was that of Julius Kossak (1824-1898). Kossak studied drawing with Maszkowski in Lwow. He traveled extensively, lived in Paris six years where he continued his studies under Vernet. In 1870 he settled in Cracow, where he lived for the remaining part of his life.

Kossak was one of the most prolific of Polish painters. It would be difficult indeed to enumerate all his works. But apart from painting Kossak was a master with pen and pencil. His highly finished illustrations of literary works were scattered throughout the land. In this way Kossak popularized art more than any other of his countrymen. Poland produced artists who possessed greater talent and technique perhaps, but few who enjoyed a greater popularity. He exercised a strong influence on the younger generation of Polish painters who came into prominence after the tragic year 1863, a year so disastrous to Polish political aspirations.

Heretofore, Polish art was but little known outside of Poland and the surrounding countries; the time had at

Continued on page 46.

Venus and her attendant nymphs.

John Gregory, Sculptor

This English-born American is one of our ablest artists and to him we may look with pride for excellent work accomplished and greater work to come.

TO begin with John Gregory has been working at his art for a number of years and is therefore well grounded in the essentials which play, unfortunately, so small a part in the sculpture of today. His great ability shows in the expressive designs of his relief work. It is admirably handled and the relief illustrated, shows the artist's method in course of its development. In contrast to his standing figures in the round these charming creatures with mirror and grapes and lyre are extremely athletic and classically rendered. His statues are further enhanced by the value of the yellow and green tinted blocks with their interesting variations of color producing just the atmospheric effect which the Paris sculptors strive for. There exists a certain charm, grace and joyousness in the earnest treatment of his chosen subject. Many of his pieces have been designed for landscape settings and against the green background stand out in their purity and spirit. Some of the most pretentious gardens of America are the happy possessors of his wonderful work and with the awakening interest of best landscape artists these are being brought more and more into their work.

The "Frog-girl" is a charming fountain figure.

Upon entering the studio of John Gregory, one confronts a young man of boyish American personality—a delightfully prosaic person, thoroughly at home in his studio environment. He is a worker—in a work shop—from which he eliminates all disturbing influences. Few pieces of his work are to be seen about, and when he believes you are interested, modestly introduces you to some of the treasures hidden from the casual eye, in an ante room.

There is more than a good disposition back of John Gregory's smile.

His sketches in clay are the creation of impulse and originality. His finished work —that of perfection. The one, showing the vigor of his master mind—the other showing the influence of the classic school through which he has passed with honor.

He modestly speaks for himself:

"You ask me for an 'Apologia pro Vita Mea'—I excuse myself by saying I can't help it. I really wanted to be a painter but my people determined that my grandfather was the last they would have. I then tried to be a bookkeeper, but the Scotch sculptor whose books I kept decided that he wanted efficiency in his office and offered me a three years' apprenticeship in his studio. Needless to say I jumped at the offer, went to night school and let my hair grow. Then Paris and Rodin and the naturalistic school swallowed me, but I was not digested and I returned to New York still wondering what it was all about.

"Three years in Rome as Fellow of the American Academy finally opened my eyes to what I wanted to see and I was absorbed into the modern classic school or shall we say the 'Playful Classic.' To my mind the enduring ancient style of sculpture periodically re-occurring with earmarks and characteristic of each particular epoch is no more strange than the persistence of the original science of numbers. In both cases the fundamentals have been determined and endure.

A study of a statue for an aviator's grave.

"At any rate, the great 'Pot au feu' is started, that is to produce the great American Sculptor heralded by 'Rodin' and I ask no other excuse than to be an ingredient."

The Jugo-Slavs have expressed in these stamp designs all the agonies of their slavery and all their joy at the freedom that has just come to them.

Those who have known the intense desire of these peoples to become reunited in a greater Serbia will enjoy this, their first expression in art of their freedom.

Stamps of "Neurope"

"Scraps of Paper" which Symbolize the Reconstruction of Europe.

HOW Europe is being put together again, after being broken up by the war, is depicted in emphatic fashion by a thousand and one new "scraps of paper"—the new postage stamps of small nations and large. Since the close of the War, dating from the Armistice, many new stamps of the highest degree of interest have been issued, reproductions of which, as well as the majority of originals, have already reached philatelists and stamp-collectors in this country. In fact, the great number of new stamps, designed by some of the most individual and brilliant artists of the new nations, may lead to a revival of this fascinating and educative hobby. Of no small significance in this respect is the widespread interest aroused in London by the exhibition of the new stamps and designs recently shown in the Strand.

Stamp collecting has always been something of a mystery—at least to those who are not personally engaged in this "fad." As a matter of fact, stamp collecting is really a science, and is recognized as such in not a few universities. The number of stamp dealers is increasing, and interest in philately has been greatly increased by the new issues.

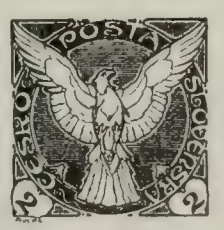
The new stamps are infinite in variety and brilliant in design color. Three stamps of daring "Futurist" designs were issued in Germany to celebrate the meeting of the National Assembly at Weimar, at which our adversaries decided to accept the peace terms. Fred Melville, the English authority, confesses that he cannot fathom the symbolism of these designs, but he suspects they symbolize a sturdy growth for new Germany. But—"quaint and crude as they are, they are a welcome change from the militarist stamp-design in use for the past twenty years," and which were a grim foreboding of the great catastrophe. The new stamps now being issued by the Austrian Republic omit all the emblems of the Hapsburg monarchy. Hungary has overstamped her issues with her tongue-twisting word meaning "republic." Under the soviet regime their stamps bearing rather ferocious looking portraits of Marx, Petöffi, Engels, and other revolutionary leaders and idols. It is worth while to study the stamps of the newly liberated peoples. In the south, the Jugo-Slavs are creating a greater Serbia out of the Slav provinces of the old Austria-Hungary. The Loubljana issues for Carniole show a nude young giant who has just broken his fetters. Croatia shows a caryatid of Liberty. The Fiume controversy is reflected in the stamp issues, the Italians rushing out a roughly lithographed pictorial issue showing views of the Town Hall and the Harbor, in each of which the Italian flag was boldly flaunted. The Roumanians celebrate in certain issues the return of their King into Bucharest and the recovery of Transylvania. Czecho-Slovakia, the new republic comprising Bohemia, Slovakia, and the autonomous territory of the Ruthenians, has had most of its stamps designed by the celebrated Alphonse Mucha, well remembered over here as the designer of several striking posters for Sarah Bernhardt.

Not the least interesting of the stamps of "Neurope" are those of Russia and her neighbors. In asserting their independence the Poles converted the stamps of the German and Austrian occupation by overprinting. In one case the Polish eagle obliterated the portrait of ex-Emperor Karl. Now Poland has her own stamps, one of them bearing the easily recognizable profile of the great Paderewski, president of the Council of Ministers. The reopening of the Cracow parliament is celebrated in an issue showing a large eagle.

Lettonia's new stamps are curiously interesting. Their designs indicate the agricultural occupation of the inhabitants, three ears of wheat indicating three fertile provinces. At first, owing to shortage of paper, they were printed on the back of German military maps. Then an issue was printed on ruled school writing paper. Later they were forced to use what we call "cigarette" paper.

From left to right, the first two in the top row are stamps of Czecho-Slovakia; the third and first of the lower row are from Ukrainia, while the last is of Fiume.

Both of these lower groups show some of the stamps of the Republic of Poland, the Crowned Eagle of the old kingdom is seen above.



Paderewski appears frequently on the Polish stamps. In the lower left hand corner is a Czecho-Slovak design by Mucha.

Right—"Geraldine Lee."

Left—Portrait of Mrs. Chester Dale.

Bellows in Chicago

Few of us have the courage of our convictions even though we know it pays to uphold them. George Bellows has maintained his stoutly and we all reap his benefits

GEORGE Bellows has gone to Chicago. He is teaching there for two months in the Art Institute. Chicago, of course, is to have a comprehensive Bellows exhibition. The whole event must be something in the nature of a triumphal return for Bellows, as he is of the Middle West himself. George Bellows was born in Columbus, Ohio. He didn't come east to New York and Robert Henri until after he had graduated from Ohio University in 1905. But his rapid advance under the direction of Henri in the heydey of his triumph as a teacher of art must indeed have surprised the "homefolks." In all of Mr. Bellows' brilliant work there is that rich unadulterated strain of good sound middle-western Americanism. It is quite evident that George Bellows is of the same stock that has produced a Booth Tarkington on the one hand, and an Edgar Lee Masters on the other. Our Middle West is rather more literary than artistic. But George Bellows is a splendid example of success in his own field. He has that native honesty, that humor that is so indefinably American. And he has as well that almost diabolic cleverness that is apt to blind the casual observer to the sounder and more fundamental qualities of his art.

It would be quite wrong to suggest that Bellows aimed for success. Many of his fellow students of the old "Independent" days went in for commercial and "fashion" art. Bellows took the high road. His reward has been even greater than that of the boys who went in for commercial art. He is a member of the Academy. He has won medals. He has a charming house in that charming block in East Nineteenth Street. He has everything the art student dreams of—honors, success, happiness. Perhaps he is a bit bald at the early age of 37. But then—Chicago has taken him to her expansive bosom; Chicago is hanging upon his words, looking at those brilliant canvases—absorbing all she can of George Bellows in the two months he is giving her. And we may rest assured that Mr. Bellows will absorb no small amount of our metropolis of the Middle West.

"Dawn of Peace," a decorative painting for the Red Cross.

George Bellows is one of the few American artists of our own day who seems successfully to bridge the chasm between the conservative and the radical in art. He is a member of the Academy. His pictures possess the conservative and traditional virtues. At the same time this artist has kept an open mind in all matters of freedom in art. He was, of course, represented in the famous Armory show seven years ago. And he was one of the leading spirits in the new Independents. Besides this he is developing hidden talents of East Side children.

The very day Mr. Bellows went to Chicago we asked him if he had succumbed to the wiles of Messieurs Matisse and Picasso. He told us he had not. He said he only wanted to paint beautiful pictures—just as the old masters had. And he gave us gracious permission to reproduce some of the latest examples of his always growing art.

By neglect and desertion this good example of years ago has gradually become an eyesore and been left to decay at its very foundation.

It now stands an example of order and cleanliness. It has lost none of its old charm in its new attire of white paint, and tinted shingled roof.

Remodeling Old Buildings

By reconstruction, this dilapidated building has been brought into its own again.

IN the reconstruction of this old dilapidated building, its condition accentuated by the cold blanket of snow which covers and surrounds it, the architect has plunged with vim and spirit into a task before which the cleverest man might well hesitate. It now stands an example of order and cleanliness in its new attire.

While enlarging and adding to the original structure, he has adhered to its architectural tradition and unfalteringly evolved a masterpiece with historic and present day conditions linked and considered.

It has lost none of its old charm. One enters the doorway expecting to find what truly presents itself, the hospitality of the old stone hearth where, by its warmth and attraction, one may relax and forget the cold without, and in its atmosphere we feel the welding of generations together.

The well-proportioned archway frames the tempting staircase of mahogany and white.

The rear view of the house with its added wing and chimney artistically placed has been handled with interest, and consideration given to its appearance—in that it affords an agreeable outlook for the neighbors, whose borders touch the rear doorways, and who must view this house from every side—and every window. If this example were followed throughout our land and often instead of building entirely new and uninteresting types, the lure of the old provincial type were reconstructed, and more interest taken in remodeling of the finer types, which remain as eyesores to the hillside, speaking neglect, a better spirit of community life would exist.

It is a good thing to do—such work becomes a social and economic return to the community and should be encouraged so that its benefits and influence may be leisurely enjoyed and absorbed.

Historical buildings and corners of interest are not to be ignored—their interests are ever fresh and their antiquity holds charm and picturesqueness which should be preserved.

The rear of the house is truly an example in civic art, where the owner and architect have worked, with thought given to those who live beyond the boundaries of the property.

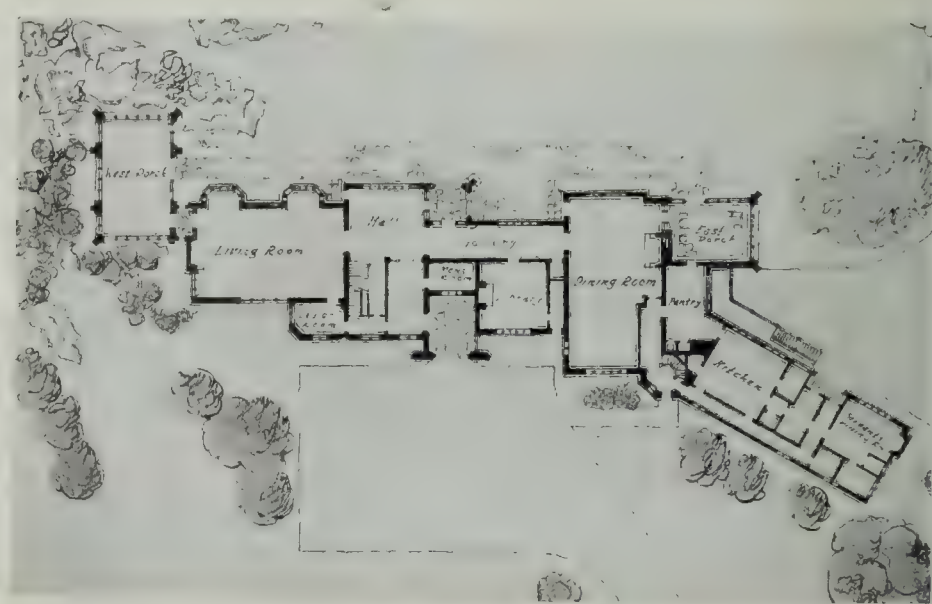
From the diagonal laid brick floor to the old hand-hewn side and ceiling beams, the eye follows the charm of this interior, and carries the mind up the stairway to the rooms beyond.

This English residence of magnificent proportions is typical of its period, and illustrates a work of great architectural excellence.

The Residence of Stuart Duncan, Newport, R. I.

ARCHITECT, JOHN RUSSELL POPE

This detail of the tower and doorway, finished in the gray stone and terminated by the exquisite examples of chimneys, truly deserves admiration.



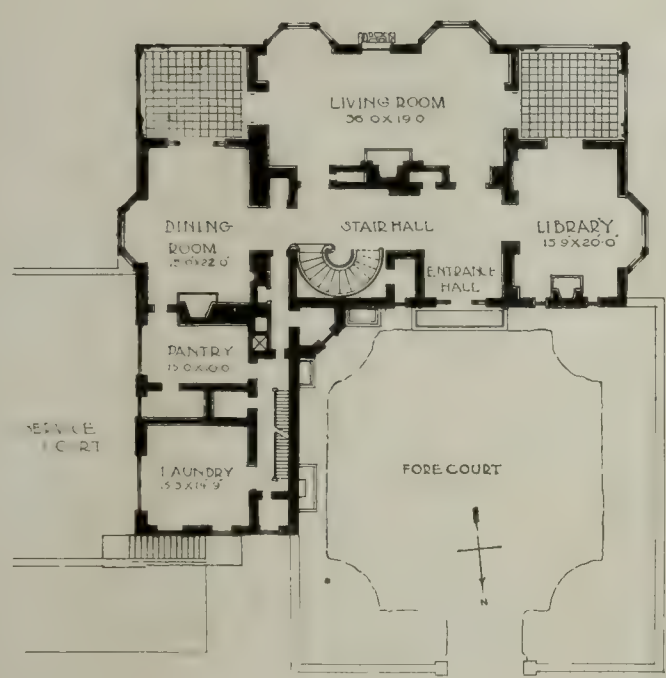
In designing this house the architect has wisely allowed the plan to follow the line of natural beauty. Each window affords charming vistas from the livable quarters of the house.

The whole picture is characterized by a classical simplicity, from the garden gate to the chimney.

The house is a charming adaptation of Italian rural architecture, executed in buff-toned stucco.

Home of Robert Bacon Westbury, L. I.

ARCHITECT, JOHN RUSSELL POPE



The house is faultlessly placed, with consideration and thought given to its land setting.

The old gate and garden wall in modulated tones, form a background for graceful tracery of vines and flowers.

Thoughts on Naturalistic Landscape Design

Mr. A. F. Brinckerhoff, of Vitale, Brinckerhoff & Geiffert, Landscape Architects, has placed before us in this delightful article, material for thought and consideration, told in a straightforward and charming way, even as he renders for our admiration artistic treatment of the landscape.—*The Editor.*

MUCH has been written in description of our modern country homes and we are bombarded continuously with current magazines illustrating in pictorial form up-to-the-minute creations in architectural and landscape design. This work usually is good—so vastly superior in fact to corresponding work of only a few years past that we feel thankful that we are alive to enjoy it and be a part of an age of distinct artistic progress. The great bulk of these articles and illustrations, however, present but one general type of treatment for the home grounds, namely: the more or less formal development in the immediate neighborhood of the dwelling.

There is a freer, though more difficult, field of development in the outer landscape where the artificiality and formality of the dwelling does not dominate. The accompanying photographs are intended to illustrate some of the possibilities existing in nearly all of the larger suburban and country homes.

It may be of interest to dwell briefly upon the historical side of landscape design in order to show the nature of its progress in the past and some of the reasons for its present stage of development.

Formal landscape design as an art had its first and greatest development in Italy. It was introduced from there by the Romans to France and England, and was adhered to in the main in both countries for several centuries. In France, the so-called "Grand Style" reached its greatest development about 1700 through the extraordinary work of Le Notre, a protégé of Louis XIV. His influence was carried to both England and Italy, but it had already started to wane in England as a result of the growing popularity of the Romantic and Informal School.

"THE OASIS"
Garden of F. E. Drury, Esq., Cleveland, Ohio.
A rock and water feature created on what was formerly a city lot. The two large trees were the only existing features retained.

The first designer who practiced what was then known as the "modern style" in England, or the Naturalistic, was Bridgman. In the beginning of the Eighteenth Century he was the fashionable designer of gardens. He adhered somewhat to formal design, but introduced the first permanent features of design in imitation of nature as applied to human use.

He was followed by Kent, who applied his experience as a landscape painter in the design of landscape and strove always to make pictures in his creations. He was a prolific writer and his books and sketches are still available to us and much used by students. Kent died in 1748 and was succeeded by Brown, commonly known as "Capability Brown." He was an eccentric genius. Trained as a common gardener, he acquired an extensive knowledge of planting material and evidently had a strong personality, for he met with large popularity and made a fortune from his practice, so that his son, who inherited his wealth, became a land-owner and was sent to Parliament.

Brown, however, showed distinct evidence of his lack of culture and breadth of view. He had no technical training as a designer or draftsman and had a prejudice for all features of a formal character. He insisted on carrying sweeping lawn areas directly up to the dwelling, destroying all evidence in his renovations of formal terrace, courtyard and straight approach. Many beautiful places designed under the early influence of Le Notre were thus destroyed, and the substitution was not always a happy one. He was a genius, however, and some of his work still stands, with charming, restful expanse of turf, beautifully disposed tree clumps framing distant views of beauty, and screening from view undesirable objects.

The style as introduced by Brown was widely copied by less capable hands and later, becoming a fad, resulted in many abuses and was finally held in disrepute. It was during this period that the propriety of utilizing the formal or informal style reached the "Katydid—Katydidn't" stage of controversy. Thus far, no designer had shown evidence of appreciation for both formal and informal design, nor any marked ability in the use of both. A designer—and apparently the people of his period and country—were formalists or informalists in their creative work.

It fell to the lot of Sir Humphrey Repton, whose career started about 1780, to demonstrate the advantages of applying good taste and common sense in the design of landscape. In his book, "The Art of Landscape Gardening," he says:

"I do not propose to follow Le Notre or Brown, but selecting beauties from the style of each, to adopt so much of the grandeur of the former as may accord with a palace, and so much of the grace of the latter as may call forth the charms of natural landscape. Each has its proper situation and good taste will make fashion sub-

View on property of Samuel Heilner, Esq., Como, New Jersey.

Rocks and stone steps utilized to give variety of topography in an otherwise flat country. The total change in grade is only three feet.

Water feature on the property of L. V. Lockwood, Esq., Riverside, Conn.

This is on the site of a former open meadow. Grasses and ferns utilized to enhance the feeling of falling water.

"THE OASIS"
Property of F. E. Drury, Esq., Cleveland, Ohio.

A rock feature enlarged in apparent size by the use of dwarf evergreens and creepers—in strong contrast to the adjacent lawn.

servient to good sense."

That is good doctrine. It is fundamental and since Repton followed what he preached, we can understand why his reputation as a designer was so great and lasting.

It is comparatively easy to design a formal lay-out according to the orthodox principles, with a main and minor axis, and all the features falling inevitably into balance and each suggesting a further balanced sub-division. With the informal, however, the control of the design is less tangible. One must feel the correct disposal of the various features in an endeavor to create a controlled effect without allowing any evidence of control to be manifest. A pleasing landscape view for human use and enjoyment must be created without apparent effort. The controlling element of human use has always to be considered. Other elements which suggest and limit the design are the natural topography, the climate, surrounding or adjacent conditions and the offscape or distant views.

In creating rock features such as those illustrated in the accompanying pictures, it is not sufficient to dump a load of boulders and because gravity was instrumental in controlling their disposal and relation one with the other, to say that the effect is a natural one and therefore quite good. A great deal of care and study is necessary to so dispose them that as a skeleton or background for the finished work they may be structurally correct and artistically correct as to balance, proportion and color.

Such charm as the accompanying illustrations may possess is due to the intimacy suggested, the restraint in the utilization of material and their correctness structurally.

Unlike painting a landscape picture, the problem of the landscape designer is complicated in having to cope with several points of view, or so controlling his creation that it can be viewed from but one point. A view may easily be made appealing from one point, but if not carefully studied and proportioned, the component parts will be quite unrelated and restless in effect from any other. In passing through the open country by train or motor, we are often times impressed by a particular bit of rural landscape, but on looking back to prolong the pleasurable impression, the area that first awakened our interest has ceased to be appealing, the elements having become scattered and restless from the new point of view.

Deliberately to go to work to create a naturalistic effect, one must be justified in having the surroundings of such a nature that they will harmonize or merge in with the proposed treatment or the area developed must be quite confined within barriers that will hide from view all features of a dominating formal nature.

Let it not, however, be supposed that this freedom of treatment begets disorder, on the contrary, all obeys an unchangeable law, where over all a God seems to dwell, a Master hand to paint. It is here we find delight among the wild harmonies of nature—where waterfalls drop half hidden by the ferns and intertwining leaves embrace. All have free license here to grow, to multiply, invade. Above all, the trees wave tenderly their majestic crests and protectingly stretch forth their branches in the wind, casting shadows on the ground.

Here and there a lane opens through the thicket, broad in some places and in some so narrow that you push the boughs back to pass, and again, through the seeming wildness of it all, there flows a quiet stream which halts at the end of the garden and is dispersed by the fountain in delicate sprays upon which the rainbow plays.

It is a life study to plan a landscape.

"THE OASIS"
Garden of F. E. Drury, Esq., Cleveland, Ohio.
This picture was entirely "man-made" assisted by Nature's growth.

Courtesy of John Russell Pope, Architect

Tapestry Room in the residence of J. R. McLean, Washington, D. C. This room was built for the purpose of displaying these valuable and antique specimens of art.

Tapestry Weaving in America

This glorious art industry is making great strides in this country and developing along most original lines

THE tree of art and industry is about to put on a new crown—it is growing in America. What appears to some of us as hectic—mere caprice and irresponsibility—a bringing of ourselves forward with ideas—is the first rising of the new sap, and soon, let us hope, the tree will in the warmth and glory of the new sun, take on in the unfolding of its branches a shape worthy of our notice and admiration, and unclipped by the artificial hand of the academic school be left to bloom in the glory of nature.

In quest of American-woven tapestry, one need not travel further than the shores of New York City, though our looms are not distributed throughout different localities, we are not without them in this country. Indeed, very creditable work has been under way since the Baumgarten looms, situated in Williamsbridge on the banks of a little stream in the Bronx, started their looms in 1893 under the guidance of the late William Baumgarten. Here he imported talent and set up a community which in itself looks like a bit of the old world transplanted.

Hidden away in the crevices of the Palisades just opposite New York, stands one of the foremost and fast-growing studios to which travel the students and lovers of this art, even as we sought out the factories of Paris and the looms of the continent. At Edgewater, under the able direction of Lorentz Kleiser, ancient patterns are copied and original designs are being executed, with creditable and exact authenticity.

This large piece of tapestry has strong decorative qualities, obtained by the use of large flat surfaces of color. Edgewater Looms.

The Herter Looms, located within the busiest district of New York City, continue to create and supply the demands made upon them by decorators, architects and art patrons. They have executed varied and magnificent examples of ancient design, also numerous original patterns made for and suited to the American spirit of decoration.

A visit to any of these looms is of untold interest. Here we do not find the throb and haste of the power-propelled factory. Each studio, in turn, seems more like a great, quiet school where tasks are being accomplished in peaceful silence. One is impressed with the seriousness and earnestness with which the work is being accomplished, through patient years of apprenticeship, before the student becomes a talented and gifted worker, taught by imported experts, old in the art. As a reward there are few instances to be found in modern work of more perfect or exact adaptions of the ancient examples than are found right here, but admittedly lacking in charm and color which only age has given to the ancient examples extant.

The furtherance of sincerity in the production of the industrial arts of this country is slowly, though most surely, coming into its own, first with a recognition, then understanding, and soon, let us hope, with appreciation. And it is hoped that the American artisan will work on this line of thought, combined with honesty of material and labor so that we may stand with prominence not for a day but for the future, in the great awakening of this ancient art's revival. This art must be watched like a tree, else it dies for want of encouragement when our backs are turned. After being neglected as an art for over a century, tapestries are again being held in highest esteem, and again considered a necessity in the homes of the wealthy and luxuri-

The musical panel—original composition—shows a charming reproduction of the famous Mille Fleur pattern. Edgewater Looms.

ous, and are playing an important part in the refinement of the day. Enormous sums are laid down in this awakening and the home-maker and art patron are with certain patriotic feeling beginning to reach out and aspire for the American article.

Americans have heretofore been so dependent upon other countries, because of their abundant yielding that up to the present they have had little thought of purchasing elsewhere. Now, necessity has stepped in and is showing us what home artists are accomplishing.

This large panel was especially designed and made and shows an unusual treatment. Herter Looms.

One cannot adequately describe in a limited space all the wonderful possibilities for the use of tapestry and the process of its weaving. Those who would follow the subject with interest can find specimens of value and much information in the Metropolitan Museum of New York City, or in the looms already mentioned.

Modern American tapestry, like other expressions of art, is inclined to be decorative, striking and strong in color, lacking quite naturally, the tones which only antiquity and the age can give. The thick silks and cottons in this country have been used often to good advantage but the finest results are undoubtedly obtained by the use of colored wools. Its surface absorbs light and has a quiet intensity unequalled by any other material. Silk combined with wool may sometimes look extremely well but it must be used discriminately with taste and with knowledge.

The process of tapestry seems simple and follows a certain simple procedure. First, the cartoons done in the manner of a painting are set for the weaver's study. Then the setting up of the warp, known by the high or low warp. The finer and closer the setting of the warp, the more valuable and durable the tapestry. Now the warp is usually of cotton, although wool was used entirely in the ancient days.

The colors are carefully chosen and the weaver begins his work. Even though exacting, it is agreeable and undertaken with love and interest. The materials are colored by the arduous labor of a master-chemist, who often takes years to produce the satisfactory results. The cheaper dyes are not lasting and eventually bring to an early destruction the life of a well designed tapestry.

Women are executing most of the work for the smaller furniture covers and are the best masters in the art of restoring and preserving the old tapestries.

The buying of American tapestries is an extraordinarily wise investment, although not generally regarded in this light, for the art of tapestry is again on the eve of a great development and bids fair to occupy a place foremost in the valuable arts of the world. In purchasing, the art patron should be guided by the valuable advice of dealers who look beyond the immediate sale.

The commercial aspect of the question must be fully dealt with, as must the question of comparative inactivity and backwardness of this country in its own products pertaining to art and the many industries allied to it, showing an unfavorable contrast to the now crippled countries abroad. We have been so bent on making haste and increasing production that we have not taken the required time to produce tapestries and the like for the sake of art and endurance. But out of this international chaos we are inclined to predict the coming of national calm, a reflective moment of life and humanity, creating a sober attitude which will reflect upon the mirror of art.

Where one can afford the luxurious use of tapestry in decoration, and it can likewise be used with taste and appropriateness to its surroundings—never in the wrong place—it has a decorative value far exceeding any form of wall decoration. Looking carefully into the soft color scheme employed in its weaving we find innumerable color effects which in themselves are lessons in combining of color which can be followed with artistic results. To those who possess them, then, let this handsome piece be a scheme from which the rest of the room may be built up, and to those who may acquire, let the art of illumination be exercised in its full extent. Our architects are fortunately creating homes of luxury and excellence whose interiors require such perfection of adornment. The study of tapestry throughout its periods of development, together with the history of its art patrons in the several countries where the industry flourished, is one of utmost interest and importance.

Tapestry woven at Williamsburg after a modern painting. Wm. Baumgarten Looms.

The Art of Jewelry Designing

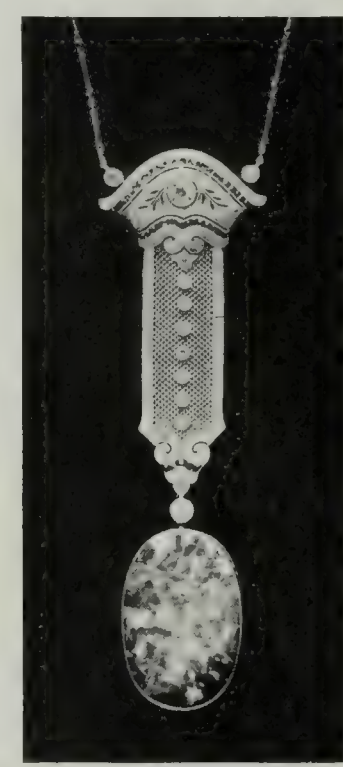
How our modern artists have advanced toward dividing the commercial industry from the appreciative artistic craftsmanship and design

By HOWARD ARTHUR STRAUB

JUST yesterday Milady with Daddy Dear had attended the Portrait Exhibition at the Galleries of the famous ——— on Fifth Avenue. The portrait of Lady Douglas in her Court Laces and Jewels had held the interest of both. To be sure the Artist whose hand brush and oil has so naturally reproduced that likeness was a genius. Just so are there Artists of the rarest calibre that create designs of her lace, also the designs of her jewels.

Until recent years the designs of Milady's Jewels emanated from the Old World, they were the creations of the Masters of France, of Italy and from that part of the earth where nature has placed her Gems. From the Blue Clay of South Africa we receive her most desired product, the Diamond, and to the Orient do we look for her Pearls, Rubies, Sapphires, Emeralds and so many of her semi-precious stones, but nature has been kind to our U. S. A., for out in the Golden West she has produced her Resinous Beryl, her Vitreous Amethyst, Garnet, Topaz, Tourmaline, also the Turquoise and the Pearl found upon our own shores.

'Tis true we look longingly to the Old World for our precious Gems but we no longer depend upon Europe to determine the design which will appeal to Milady to display them from their settings. For we are now creating and composing the designs, those Masterpieces of craftsmanship which may be seen upon Fifth Avenue. In all their splendor on Fifth Avenue can be viewed these works of art that are worthy rivals to the work of the Great Benvenuto Cellini, a protégé of Michael Angelo and who was designer to Pope Clement ages ago. Our craftsman and workmanship has ever been admittedly superior to that of Europe and today authorities and Connoisseurs of Art are loudly singing the praise of our own Artists who design and create these wondrous compositions, having devoted their lives to attain perfection in producing the exquisite jewelry now being shown. Flowers, curves, angles, lines and an elastic imagination, a pencil, pen and brush along with his latent talent and inspirations have crowned his efforts so that today, not only our craftsmanship is nonpareil but the very root of the finished product, the design, is created and born no longer in the Old World but in the U. S. A. As our famous Poets composed phrases and literary Masterpieces, that are pleasing to the ear, so our Artists compose angles, curves, etc., that are so pleasing to the eye that they go from one generation to the other as ever precious possessions, always to carry with them the sentiment of their age. When referring to these finished Masterpieces as Art, I am doing so in a most sincere effort to distinguish a commercial industry from one that is wholly and completely the work of artists from the time the piece is designed until it is placed into the hands of the wearer.



This vanity case is of exquisite and delicate craftsmanship.

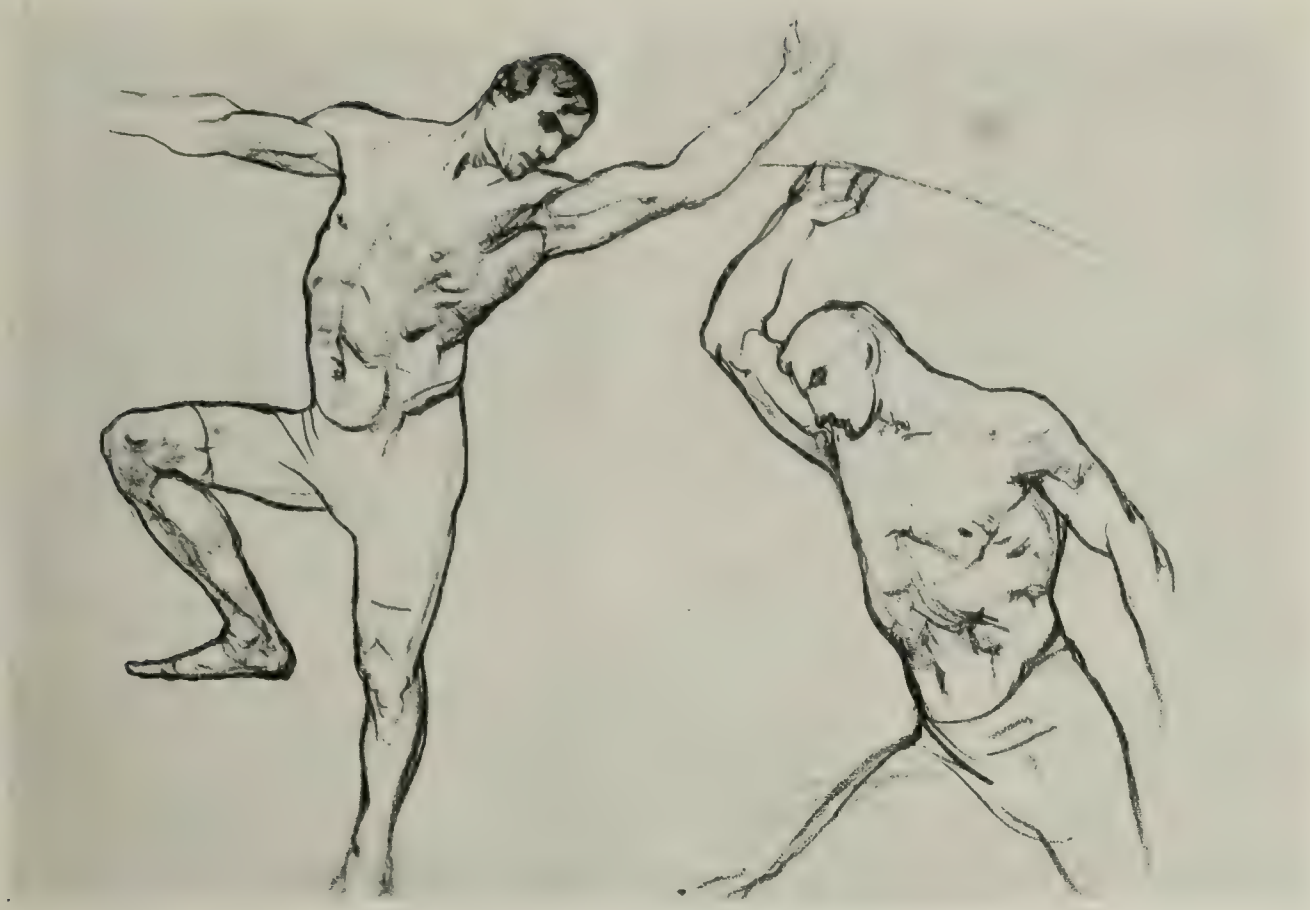
Left—The watch and fob show the effective use of small stones used in modern design.

Right—The back of watch case is filled by use of a handsome black opal.

It has been said that imitation is a sincere form of flattery and truthfully so, and, in most industries where Art is concerned, to be the possessor of an original is a prize eagerly sought for, while in the Art of Jewelry designing there need only be the wisdom of the selection of one of our finer jewelers to assure the wearer of distinctive creations which are designed always to embrace the practical, useful, beautiful and valuable ornament wherever worn or for whatever occasion presented. Then there is the sentimental value which is to all the world dear—the Engagement Gift, the Wedding Ring, the occasion of the new born, the Birthday, and so many anniversaries. From time immemorial jewelry was considered as much a necessity as a luxury. In the earlier days of British history we find the bracelet used as a distinction of the rank of the Royalty. Sir Robert Vyner it was who made them for the coronation of Charles II, Richard II, Henry VIII, Edward VI. Queens Mary and Elizabeth all followed tradition to use the wristlet ornament and sometimes enameled in colors to distinguish the rank of the wearer.

From the early form of tattooing for ornamentation they came upon, stone, copper, silver, brass and gold, and it was something of a revelation when we came to behold the jewels set into the now popular, practical and beautiful platinum. The method of design to which the ancient Masters devoted most of their efforts was concentrated upon large loving cups, vases and Ecclesiastical vessels.

Abbon, the Master of the later Fifth and early Sixth Century, was Medallist of Limoges and it was he who was responsible for the bringing before us Eligus or Eloi, who was designer of the jeweled throne of King Clotaire II, and is the Patron Saint of the Jewelers. But since the time of M. Réné Lalique we have come to really appreciate the value and necessity of small cut stones in the finishing and designing of the most delicate and exquisite Masterpieces of craftsmanship. No really handsome piece of diamond jewelry is complete nor possible without those small stones which, effectively set, show the fine and artistic lines of our modern designs.



Study for figures of the slave-drivers, "Tyranny and Fear," for the mural painting, "The Slaves of the Earth," in the Senate Chamber, State Capitol of Pennsylvania."

The Growth of the Mural Decoration

An Exhibition Showing the Solution of This Complex Problem

THE great educational value of the exhibition of the original drawings and studies for mural decorations in the State Capitol of Pennsylvania, by Violet Oakley, which has recently been exhibited in no less than ten American cities, lies in the revelation of the complex problem the mural painter must solve. These drawings of Miss Oakley's trace, as it were, the very evolution of the mural decoration from its earliest and most nebulous stages to its practical completion when, as Violet Oakley herself explained, "by its inward and spiritual grace, it increases the significance and beauty of the architecture, and adds definition and impressiveness to the purpose, and dignity to the use of the room and the whole building."

Miss Oakley's series of mural decorations for the Senate Chamber at Harrisburg have the general title of "The Creation and Preservation of the Union," and attempt to express the deep-rooted ideals and aspirations of the American people. This distinguished mural decorator believes that only the highest and best in the realm of ideas should furnish the inspiration for this exalted work. The mural artist, she asserts, should cast away all inferior suggestions. "Only that which is expressive of the noble tendencies and longings of the people, interpretive of their struggle upward, can survive—a permanent and integral part of that life which is now year by year, even day by day, so rapidly unfolding its purpose over all the world."

Preliminary study for "The Slaves of the Earth," mural painting in the Senate Chamber, State Capitol of Pennsylvania, the eighth in the series "The Creation and Preservation of the Union."

How completely Miss Oakley has documented herself in the history of the birth of American freedom and democracy is indicated by her discovery of one of the earliest plans for a league of nations, in the document of Penn's constitution. Mural decoration, in the vision of Violet Oakley, must be solidly founded upon historical fact, without any needless sacrifice of color, romance, strength and humor.

In the present travelling exhibition, there are any number of compelling and dignified figures of the pioneers of Pennsylvania, as well as of Washington, Madison, Lincoln, while from the frieze of the governor's reception room are reproductions in color of the splendid series entitled "The Founding of the State of Liberty Spiritual," presenting the heroic figures of William Tyndale, Anne Askew, George Fox, and the Quaker martyrs.

Miss Oakley has also gained distinction as a designer of stained glass. Her "Divine Comedy of Dante Alighieri" in the New York home of Robert Collier is one of the best examples of this phase of her art. Her early training was under Cecelie Beaux and Howard Pyle in this country, followed by study in Paris under Aman Jean, Colin and Lazar.

Lace in America

That America does produce fine laces is not generally known and the examples shown here prove that our lace makers are far along the road to success

By MARIAN POWYS

IF lace is really to take the place in American life that it does in Europe, there must be a much more discriminating knowledge of the subject. The real beauty of lace depends almost entirely on design. This is a phase of this art that has been frequently overlooked. Lacemakers themselves forget it in the fineness of the work. Owners are very apt to forget it, too, thinking rather of the value of the lace than of its intrinsic beauty.

A piece of lace should be beautiful in every line at a distance; and the work should be fine enough to give a sense of beauty yet undiscovered. There should be in it exquisite secrets known only to the maker and to those who understand.

No one who has seen the lace industry in Venice can forget how the peculiar quality of the designs belonging to that school harmonize with the free-flowing charm and grace of the great Venetian artists. These masters themselves made designs for lace. They did not think that it showed a small or effeminate nature to do work so fine. Michael Angelo is reported to have made designs for Riticello and *Punto in Aria.* They did not demand that lace should be executed in color to be beautiful, as do so many of our color-mad artists today. To them, beauty of form was of primary importance.

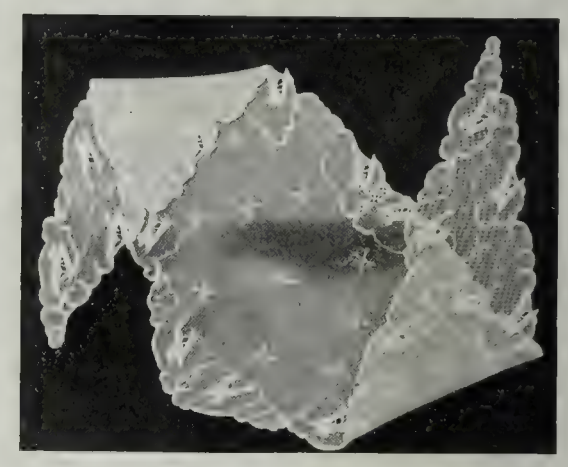
A scarf resembling that which was worn by our grandmothers, differing in that the morning glory is realistic rather than conventional in type, and that it is being made today in a quaint back yard on Twelfth Street, New York City.

An exquisite XVIIth Century Lille bridal veil of rare bobbin lace, made in strips five inches wide and by excellent workmanship imperceptibly joined into this square design. Single background with sketches "a jours" are "joint de mariage."

When the artist again cooperates with the lace-makers we may be assured of lace as beautiful as that of those past centuries.

It would seem that the lace made in our own days should express something of the spirit of our own times, restless, changing and chaotic as this may be. As it is, the work of the present day is almost invariably a copy of some former time. Italian laces are most often taken from the sixteenth and seventeenth centuries, with some attempt at reproducing the eighteenth century French work. Lace made in France generally harks back to the reigns of Louis Quinze and Louis Seize. Belgian laces have an unfortunate tendency to continue the designs of Mid-Victorian days, except in the Malines and Valenciennes, which go back to the eighteenth century. In England the west country workers cling to the days of Queen Victoria, who always so faithfully supported them, while the lacemakers of the Midlands use almost entirely eighteenth century patterns. The Irish lacemakers either copy Italian designs, or, if left to themselves, make Victorial designs largely composed of shamrocks.

From the end of the nineteenth century there has been in Europe a good deal of interest aroused in improving the quality of the lace made. The enthusiasts who have inaugurated this movement have been divided into two groups. The first group is engaged in reproducing the laces of the finest periods, while the second group is struggling to originate new work which aims to express the spirit of our own age.

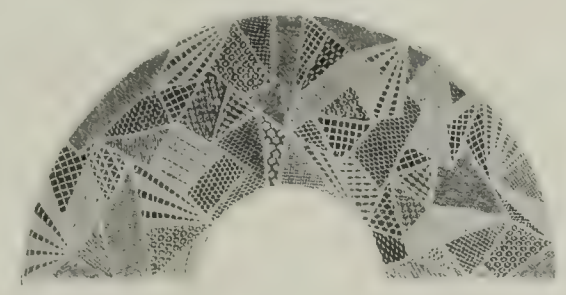


War lace, with design representing "a battle in air," bombs exploding as centre design; the aeroplanes floating in the clouds are to represent the Allies, while the Germans are descending rapidly to the ground. A purely original and modern thought masterfully interpreted in this delicate piece of lace.

Leaders of the first group are on very safe ground, and have indeed already done splendid work. It seems unfortunate that the immense amount of time and skill to create even a small piece of work should be thrown away on a small and inadequate design. Drawings in the old pattern books of the sixteenth century with such charming names as, for instance, *"Il speccio di pensiere delle belle e virtuose donne"* by Mathio Pagan, and the *"corona delle nobili e virtuose donne"* by Vecellio are often easier to work out than the inferior designs so much in use. The Scuola d'Industrie Italiane in New York is reproducing cut work of this period and accomplishing excellent and interesting work.

The leaders of the second group, who are trying to create new and beautiful laces more expressive of the spirit of our own days, are facing a much more difficult

task, as the path they have chosen is beset with unforeseen dangers. They are conscious of the fear that their laces may turn out to be, in the judgment of future ages, inferior even to the work of the very worst periods. But at any rate, experts of the future will be able to place the date of these laces and to trace some connection with the thought of these tumultuous times. Even should our lacemakers succeed in making a design that would seem to be good, they are faced with the difficulty of persuading the lacemakers to work out such a moderate design. It is much easier to repeat old patterns than to work out new ones. I have been trying to create work of this type in Devon pillow lace. This lace is the same as English Honiton and is admirably adapted to experiment in design. In the seventeenth and eighteenth centuries it was called "Point d'Angleterre" and before that "Bone Lace," the lacemakers of those early days probably having used fishbones for pins. In technique it is closely allied to the Duchesse and Brussels *appliqué,* which are also descended by Point d'Angleterre, the finest of laces. They are all made in pieces small enough to be worked on a round pillow and when finished these pieces are put together on the pillow with bobbins, the joining being made with *picot brides* or *à jours.* Sometimes the sprays are applied to net with a charming effect if the net is fine enough. The better pieces have what is called "raised work," which helps to accentuate the lines of the design and gives an effect of relief.



Fan piece, designed to represent "the frosted pane" by joining of these different lace patterns in the futuristic motif. When suitably mounted it forms an unique and interesting personal ornament.

The name "Point d'Angleterre" is hard to explain as it is not a point lace at all, nor is the greater part of it made in England. The explanation usually given is that the English lace dealers of the time of the Stuarts gave it this name when they had succeeded in smuggling it in from Flanders duty free. They appear to have been daring and unscrupulous fellows who carried through almost anything they attempted. The name they invented to cover their evil deeds is the only one ever used to describe this lace in all the museums of the world today. It is said they succeeded in getting through £6,000 worth of French lace concealed in the coffin of the Bishop of Atterbury when his body was brought from France for interment. The body of some poor parson brought over from the Lowlands was actually stuffed with lace! Finally the customs authorities, in an excess of zeal, refused to pass even the body of the Duke of Devonshire, without first poking it carefully with a stick.

This delicate bit of lace mounted on mother of pearl represents "maidens playing in the woods" with sprays of maiden hair ferns charmingly distributed on the background.

A white lace mantilla, needle run, of great beauty and of unusual design, worn over a black chantilly dress. The fan is of Honiton Appliqué—the same fan as illustrated to the left of this picture.

In the early days of America there was quite a settlement of lacemakers at Ipswich near Boston. They made the Buckingham point lace, which in this country is generally called English thread. Their bobbins are said to have been made of bamboo. It is possible that a good deal of lace in this country that is generally called English thread was in reality made here in those early days.

Except for people who live, as it were, on the outside of fashion, lace has not for many years been the vogue in America. There has been a return to the medieval in dress—pure colors, handwoven textiles and embroideries. This fashion has prevailed in Europe as well as in America. But at last the pendulum has swung and real lace has come once again into vogue. Having swung so far in one direction it is apt to swing again just as far in the other direction. Now the danger of too violent a reaction sets in, for in lace—as in letters, music and painting—discrimination is the essential thing. It is necessary to study and have some understanding of the subject before the American woman can tell when and how to wear lace.

A writer of a generation ago very truly said: "The real good of a piece of lace then you will find in that it should show, first, that the designer of it had a pretty fancy; next, that the maker of it had fine fingers; lastly, that the wearer of it has worthiness or dignity enough to obtain what is difficult to obtain and commonsense enough not to wear it on all occasions."

A little lace is often more effective than a great deal. Often inches of real lace, exquisitely made, completely change the character of a gown. At the same time when a certain effect of exuberance and profusion is required this can be obtained more easily by the use of lace than in any other way.

Black lace fan, with a border design of the initials of the woman for whom it was designed, set at regular intervals. This fan won a gold medal at the Panama Pacific Exposition.

One lace may make a woman look young and another make her look old. One makes her look frivolous and another may give her a certain maturity. One may give her a fine aristocratic air and another may throw about her the charm of the dairymaid.

Then again even if she gets the right kind of lace it is the design of the particular piece chosen that either brings out her beauty or smothers it. It is for this reason that the aristocracy of the past used to have its laces especially designed.

The Memorial Building a Living Tribute

This form of Monument in Memory of our Soldiers and Sailors will stand as a National Asset Worthy of the Artistic and Financial Support of America's Leading Men and Women

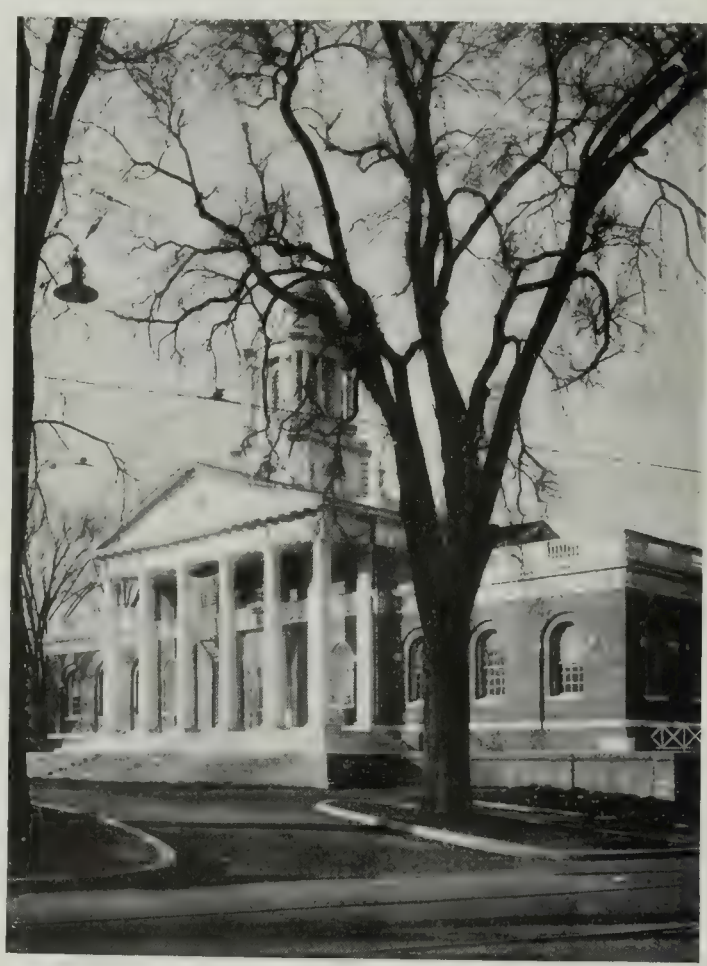
By A. M. GRAHAM.

THE memorial building is the beginning of the work of reconstruction—not the end. America, longing to perpetuate the memory of the youths who gave all through their service to this country and by so doing earned eternal glory—America, with such vital power, with a people ambitious, wealthy, great and of a noble past, has a task before it, into which it will enter with a will, since the need is felt countrywide.

There is not a community so small that it has not given some of its members to the war, and lost equally from among its number, loved ones whose memory and bravery it longs to commemorate. And what better than that a work culminated for the good of civilization should be an appropriate memorial to those who died that humanity might live. What type of memorial shall we give to the memory of those who will never come back? It is a question much discussed today, and many theories, each with its difficulties, present themselves to us for solution. In vain we look for a better recommendation, one more general in its educational scope and influence, than that of the Memorial Building.

There is much in favor to induce immediate appreciation of this plan, and its wide-spread adoption throughout the country. The *thought* is a great one, inspiring and vigorous, and the programme of "carrying on" an even greater one, and its results wide and advancing. It promises certain progress toward a plane of *system* and *permanency*. It is not a vague dream but a concrete picture that all may behold with pride and for which all may work.

The movement involves a great, all-embracing problem, which can be worked out through co-ordination, comprehension and harmony. To stand a living monument to those who have gone. A stately solution to our great community needs, impressing a lesson of obligation imposed, ripe for the interest of young and old.



TOWN HALL, MILFORD, CONN.

Suggestion for a memorial, to be used as a Town Hall and Community Building. This structure carries out local traditions in architecture, and provides space for the civic and administrative needs of the town.

The great purpose of the building is psychological, serving to the modern crowded districts or the lonely countryside, an outlet, an architectural harbor of grandeur, or of loveliness, with a purpose to preserve to the people, and enhance for their enjoyment, the arts and education. To make sure where there are brought together a great number of people, that their higher cravings shall not be starved, but rather they shall be given a chance to draw inspiration from their surroundings.

No site can be too good for the structure that socially and educationally represents a town or city. It must be chosen with care, and to do this requires the expert with taste and professional training, a lover of nature, who dares to preserve and, even better, to emphasize the beauties of nature already given.

Where there exists a riverfront, harbor or sea, the natural attractions of this would suggest the advisability of placing the Centre near or overlooking it, or at the point where several roads converge to give freedom of access and traffic and also to afford an accentuated effect itself.

The laying out and selecting of sites for the building, whether within the town limit, or on its borders, is intensely bound up with the nature of the general surroundings, consideration being given first, as to how it will take its place in the picture already existing; second, as to how the materials and architecture used will accord with the established scheme of unity, and harmony, which binds the whole; third, that the building should be so placed as to afford the maximum of decoration to the district, in treatment large and bold enough to produce a strong individual effect, with consideration given to the ground levels, the trees, the prospect of roads and pathways.

Beauty of surroundings forms undoubtedly the main attraction and in the long run, it will prove economical to

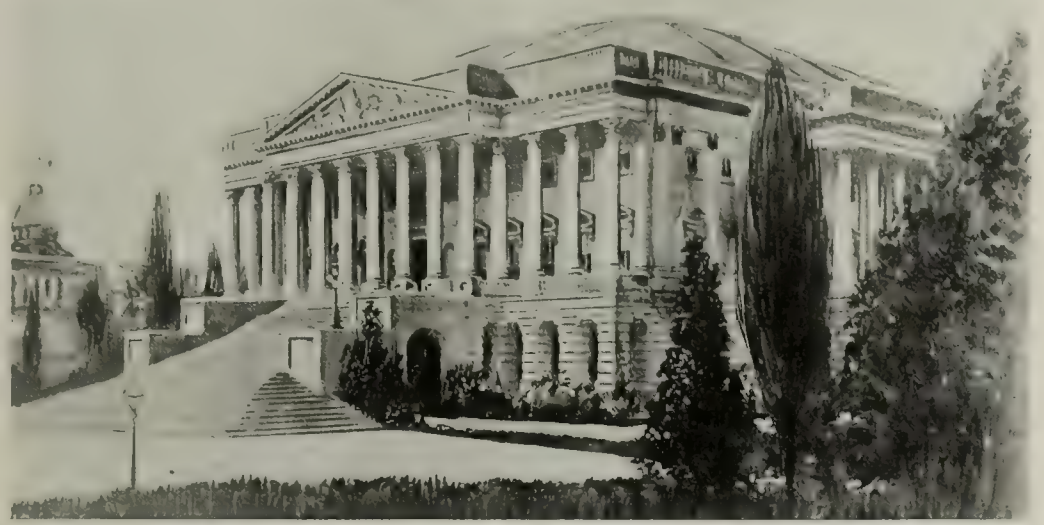
devote thought to this part of the plan, as essential to its future success.

The foremost step, then, is to *secure* and *develop* a suitable place where people will congregate to further the interests of their locality, and develop the arts and talents of their members; a place of dignity, of shelter from the noise and tumult, amid pleasant surroundings, where they will relax.

A centre place, where intercourse and exchange of formulated ideas, played an important part in the life of the ancients, a difficult thing for us to grasp, who today gather the news at a glance.

Nevertheless, we can learn much from the examples set by the Greek Agora, the Roman Forum, the market place of England, as to the value derived from community centres.

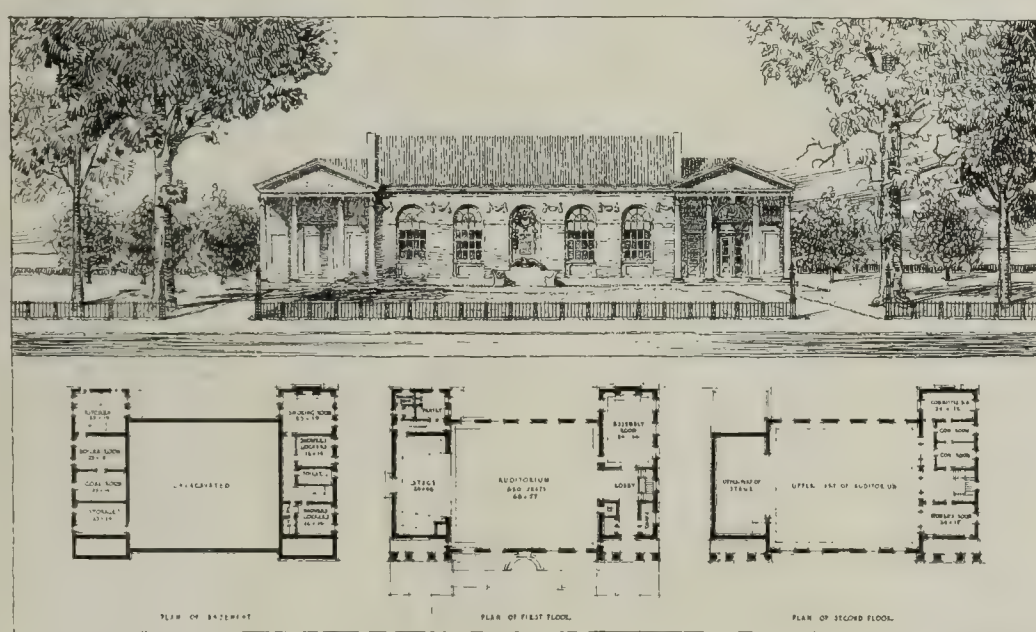
We are astounded at the prominence of the arts, music, drama and physical culture developed from out these ancient centres, and a careful study suggests that we wisely follow the lead of these times, where by *association,* tremendous bodies worked together for a common interest and patriotism as their exalted purpose.



SUGGESTED DESIGN FOR MEMORIAL BUILDING, MONTGOMERY, ALA.
This building in its type of architecture adheres to the sincerity and chastity related sideration, with regard given to utility and artistic treatment, fitted to the purpose for which it was dedicated.

There is within reach the possibility of expert help in creating a comprehensive scheme that shall be harmonious throughout. There are matters of great weight, dealing with architecture and its elements, with designs primarily to guard the beauty and dignity of the building which require his assistance to form a definite composition.

The town and its people have before them an obligation toward the architect, by protecting his project in the civic art and town plan, so that in the new conception of this monument, by its good taste and beauty, creates a new inspiration to gratify the wants that arise, serving this majestic thing and working for broader possibilities by gathering together scattered social clubs under the one roof; pooling interests, combining efforts, and promoting a great civic and community centre.



Lawrence Peck, Architect

PROPOSED MEMORIAL, SHIPPENSBURG, PA.
This building in its type oi architecture adheres to the sincerity and chastity related in period and climate to its surroundings.

It would not be wise to limit the choice of architecture, that is alien in period and climate. The choice should rather be the old, earnest one of fitness, adapting the building to its new purpose, but giving it always the beauty of expression, sincerity and chastity, in relation to the community as a whole.

Often, when the wealth of the city warrants it, and its population is large and growing, a centre, attractive and spacious, to an extent of huge proportions, would be a most fitting monument for generations to come. Such a building carried out on a substantial financial scale, well done, will prove, as an æsthetic and community interest, an ideal born of new conditions which cannot fail in its human purpose.

In planning the building, space must be provided for the recreational activities, involving health, education, and pleasure, with first of all space devoted to the memory of those for whom the work is perpetuated, where trophies and a roll of honor may be displayed.

With the completion of the building, other interests are opened up for consideration. Those who are watching with interest the present development in social problems will recognize the wholesome and logical solution of this particular movement. Its aim is that the whole community shall be progressive. A place of maintenance for expression and expansion will be provided and the opening up of a new world of interests for the development of action, art, poetry, song and drama will exist.

It is to the children that we are chiefly attracted when we begin to take up community work. They are at the beginning, upon which so much depends. The work among them is of immeasurable importance, because of their needs, and the far-reaching results. The problem of the aged presents itself, though less forcibly that that of the child and the youth. How to help them make the best of the time that remains, and enjoy best the opportunities opened to them, after their honest toil. These are subjects of permanent interest and touch us all alike.

First and last does the idea appeal to the minds of the people? If not, the great study will be how to appeal and create this awakening of interest. The great answer lies in the Principle of Association. This offers opportunities which develop mind and character and forces a contrast of ideas and approach.

There are many men who choose their work because of its utility to their associates and take delight in it for that reason, but there is also a class, in fact, the majority, who do not see their work in this light. They are the ones who need stimulus to make them participate actively, but these men, when once they have been aroused by certain modes of life which stir their admiration, pursue with ingenuity and persistence a certain goal.

THE hall in the Berwind's house is splendid in its spaciousness and simple dignity, and exactly indicates what one expects and finds in the other rooms of this delightful home.

The plain panelled walls are relieved by the carving of the mantel, over-door decorations and stair rail, as well as by the rich-hued hangings that match the tones of the simple Oriental rug which carpets the floor.

The sole decorations are some rare Chinese porcelains that are held in high regard by connoisseurs, and the other furnishings are distributed with such artistry as to bring out their best points as well as make the whole a perfect composition. The decorations are by Lenygon & Morant, Inc.

Interiors in the Long Island Home of Mr. J. E. Berwind

THE Jacobean dining room repeats the beauties of the hall, yet the panelling is simple, the window and door molding being rich enough to carry the whole scheme, yet they are materially aided by splendid old paintings placed at wisely chosen points upon the walls.

The furnishing of this room is remarkable in that there are pieces of different periods used, though with such taste that they blend in a manner to compel one's admiration. Observe the Chinese rug and the Georgian service tables. In another corner stands a Spanish leather screen.

This is the epitome of the art of decoration and all students of the subject would do well to give this room close attention.

IN both of these old interiors the mantels dominate the rooms and give the clue to the furnishings. Correct in every detail, it is needless to remark further upon them, yet for those who are not familiar with the work of this decorator, Charles of London, it may be interesting to know that the color and arrangement of the hangings form one of the chief decorative features. The rich old woodwork is lit by glowing brocades and splendid carpets, while the ceilings are not only correct, but very beautiful.

The extreme simplicity of this dining room with its draw top table, ornate chairs and the few decorative accessories makes for comfort as well as beauty in decoration.

Old Jacobean Interiors in Modern American Houses

THE austere simplicity of the dining room, seen above, is softened in the library, where the furniture is of the upholstered type of Jacobean whose rich hues are matched in the hangings, in the rug, and in the many lamps that light the room.

Observe the inset arrangement of the books, which also lend color to the decorative scheme and the nice placement of the lighting fixtures on the wall beside the book shelves.

The old clock and splendid Chinese vases compose a sufficient and correct decoration which give life to the handsome old mantel.

This room in every manner refutes the idea that ancient interiors are uncomfortable. Not a convenience is missing, yet there is not a single unnecessary article.

EVERYONE with an artistic sense will appreciate this beautiful interior. Its general effect gives the highest feeling of refinement and content, brought about by the successful and restful color scheme, with the art of elimination well mastered.

It forms an appropriate and dainty background for its hostess.

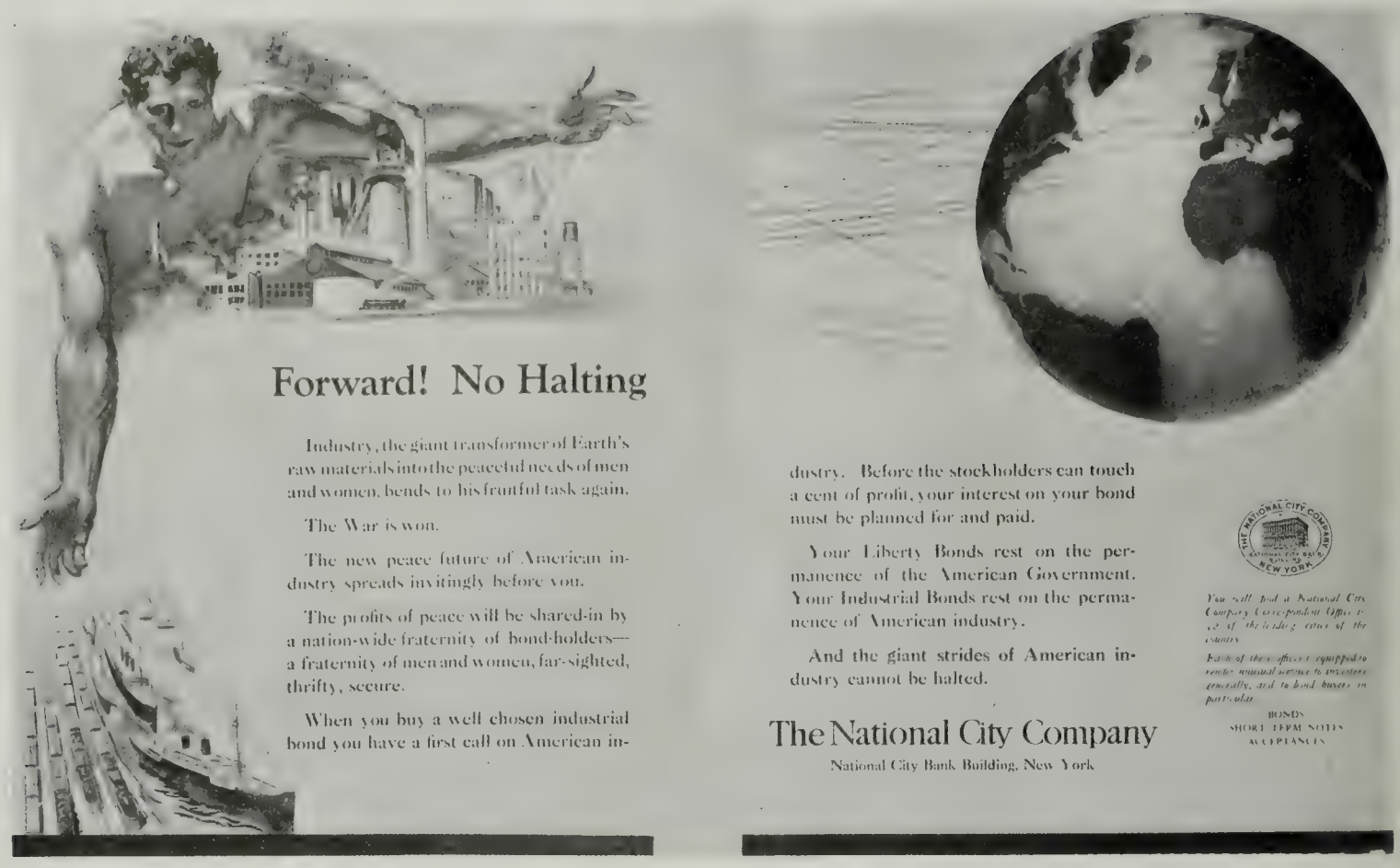
The photograph was taken exclusively by Mr. Pratt for ARTS & DECORATION.

Views of the Long Island Residence of Mrs. George Du Pont Pratt

FEW more pretentious examples of Elizabethan architecture, as magnificently executed, exist in this country, with the surrounding landscape of the entire estate so faultlessly treated. It carries in every line the traditional story of the period and its landscape art. The soft, shadowy reflections mirrored in the moat enhance the charm of the picture.

MRS. GEORGE DU PONT PRATT

ONE of New York's leading women who with unusual executive and organizing ability has worked for the betterment of industrial and social conditions, especially among young women. She has, with great breadth of vision and human insight, succeeded in establishing substantial guilds, which stand as a reward for her efforts. Among her art treasures are many objects which typify perfection—each in their line.



Dignity as well as power and the mightiness of industry are all felt in this excellent drawing that occupies the major portion of two pages.

Art That Hunts and Is Hunted

By STANFORD BRIGGS

IT is with pleasure that ARTS & DECORATION presents this article by Mr. Stanford Briggs to its readers, since Mr. Briggs' long service as art director of the H. K. McCann Company enables him to write authoritatively. That he holds art in advertising in highest regard is evidenced by the fact that he recently inaugurated an art exhibition in the McCann Company's offices, composed only of the work of advertising artists.—*The Editor.*

ALL human expression might be defined as the art of arranging symbols. For instance, in the realm of written language, a sound is symbolized by a letter, an object by a word, and an idea by a group of words.

As children we first acquire a vocabulary of nouns because nouns represent the things most easily visualized. The mind pictures what it thinks before it can express itself, and although an idea may be expressed through the medium of language, sound or gesture, back of it all there must be a mental picture. The picture then logically becomes the most direct and exact medium of expressing an idea—of symbolizing a thought.

The unique position of the advertisement in the public consciousness requires that the idea or message of the advertisement be quickly, obtrusively, pleasingly and convincingly symbolized. In the construction of an advertisement the same symbols are employed that are used in the production of fine literature or painting. This fact is responsible for much confusion of thought among advertisers and artists, for while the symbols are the same, the motives that govern their use are different.

For instance, the fine art painter will tell you that he paints what he feels and what he wants to paint, with a splendid disregard for the public taste. If he is cultured and passably normal, and has sufficient technical facility, his work will appeal to a limited group of cultured people. Whether landscape, marine or interior, his subject is usually only incidental, as shown by such characteristic titles as "An Arrangement in Green and Gold," "A Blue Dawn," "A Woman in a Cape." The subject in these pictures is altered deliberately so that the hues, values, intensities, and even the drawing and composition, express the greatest amount of beauty as the artist feels it. The subject is unimportant; the picture itself is "the thing."

Explanatory text is unnecessary to this Kiddie Kar advertisement. Its composition and color make it a worthy decoration.

Contrasting radically with this is advertising art. Here the subject is the true objective. The subject is shorn of all distracting motifs and arranged to the end that it creates a desire not for the picture itself, but for something else which the picture shows or suggests—whether it be something to eat, to heat your home with, to improve your mind or to preserve your life.

The famous still life arrangements of fish by the late William Chase do not excite a desire for fish. They would not be good illustrations for fish advertisements. On the contrary, these arrangements show conclusively that a dead fish may be the major motif in a very effective fine art composition. Decorative composition, fine drawing, harmonious color are quite as essential to advertising art as they are to fine art, but in advertising art these qualities must be applied to the

expression of a selling idea, and not allowed to call attention to themselves *per se*. It is not sufficient for John Brown, manufacturer of breakfast foods, to create the impression that he is a publisher of beautiful advertisements. Better far if his advertisements are less beautiful but entirely convincing in their impression that Brown's breakfast food is unusually delicious.

"Art that hunts and is hunted." I can but wish that fine art were more hunted and that advertising art hunted more. Though both kinds of art use the same symbols, there exists a very definite barrier between them from the standpoint of structure.

So it is also with the text of an advertisement as compared with the text of fine literature. Here we have *language* that hunts and is hunted. In fact so closely bound together are the text of an advertisement and its structure that they may be considered as one, and the term "advertising art" may very properly be said to embrace the entire production of the form of an advertisement, including the style of illustration, writing and arrangement. An advertisement is effective only when its parts are so related to each other as to express in a unit the idea you wish to convey to your public—quickly, vividly and convincingly.

The functions of the advertisement are so entirely those of the salesman that the structure of an vertisement may well be based upon an analysis of the requisites of a good salesman. The personal equation in salesmanship has ever been a paramount consideration. Appearance, tact, fluency and sincerity have invariably been the equipment of a successful salesman. The transfusion of these qualities into advertisements is the sole function of advertising art, and in the vernacular of that art these qualities mean display-value, propriety, conciseness and truth. Their application necessitates a keen psychological analysis of the product, the market and the media in which the advertisement is to appear.

The quality of preciousness which the French value so highly is clearly expressed in this art work wherein the ocean spray is carried out in the field on which the drawing is imposed. The whole is crowded with an indefinable charm most desirable for this kind of advertisement.

The scope of the salesman is the scope of the advertisement, and while the advertisement obviously has limitations which do not apply to the salesman, there are, on the other hand, many advantages in favor of the advertisement. There is undoubtedly an advantage in the written word as compared with the spoken word. Intonation, inflection and emphasis enhance and enrich the meaning of the spoken word, but they also rob it of the fixity and definiteness which belong to type and pictures. There is a natural tendency to believe statements which are recorded in type, particularly if these statements are signed.

In spite of the more complete control which the advertiser has over the advertisement as compared with his salesman, it is interesting to find that their basic faults are similar. Bad manners, uncouth dress, overemphasis, longwindedness, incoherence are all too common among both the salesman and their documentary proxy, the advertisement. Perhaps the greatest and most common fault in the average advertisement is the expression of unbounded conceit by the advertiser. Everyone knows just how popular conceited men generally are, and yet thousands of advertisements continue to come into the world with just about as much chance of becoming popular as the late King of Prussia.

Speaking figuratively, the advertisement should occasionally "buy a drink." By this I mean that the elements of courtesy, noblesse oblige, geniality are valuable assets when properly controlled. An advertisement can be entertaining without being frivolous. It should be convincing without being dry.

The mission of advertising art is primarily to humanize the advertisement, to produce the glad hand, comfort, taste—convincingly.

The idea expressed here strikes one at once. Besides, the drawing is charmingly composed and executed.

It is extremely difficult to illustrate rugs gracefully but this artist accomplished it through the skillful use of soft warm colors.

Excellent composition, rich color and first rate painting place this art work in the front rank.

Operetta's New Life

THERE are bright indications that operetta may again come to life. Indeed, it already has. This new life is not to be anything in the nature of a "revival," no futile attempt to galvanize into mechanical activity something that may be irrevocably dead and buried. But those good old comic operas are not dead. It is one of the peculiar virtues of good music, like good art, that no matter how long it may be buried, it retains its eternal youth and vitality. But the so-called light music of the past has been the victim of a silly prejudice—the prejudice that gaiety and joy, humor and wit, are out of place in "good" music. True it is that very often the framework, or "libretto," has been of the most ephemeral and trashiest nature. Therefore in resurrecting the good old music for the benefit of our younger generations, it is necessary to separate the chaff from the wheat, to discard poor librettos and faded lyrics, and to recreate in the gay, youthful spirit of the great romantic composers of operetta.

It is the expression of just such artistry and intelligence that marks Richard Ordynski's new production of Offenbach's "La Belle Helene," which, under the title of "Fair Helen," has proved such a delight to Boston. Charles Hanson Towne has recreated the lyrics. The "book" was placed in the less expert hands of Austin Strong. Joseph Urban, we believe, is responsible for the brilliant settings. Thus in such an altogether satisfying *cadre,* we are led to the full enjoyment of the old yet ever young music. It is an indication of the undying vitality of the music that the recent revival of it at the Gaieté Lyrique in Paris has been an enormous success, due perhaps in no small degree to the efforts of Max Dearly. London has been flocking to an elaborate revival of Lecoq's "La Fille de Madame Angot," and we may, if "Fair Helen" is as successful from the box-office point of view as it is from the musical and artistic, likewise hear it.

"Apple Blossoms," the light opera composed by Fritz Kreisler and Victor Jacobi, is "turning 'em away" at the Globe Theatre. Here is the uncontrovertible proof that the American public is fond of good music in light entertainments. Despite the opinion of "Tin Pan Alley," we still prefer music to noise, musical beauty and brilliance to the hectic frenzies of Jazz. And surprisingly enough, we still possess artists able to interpret such delightful music. John Charles Thomas, we think, would suffer nothing in comparison with the romantic heroes of the heyday of operetta. (By the way it is interesting news to read of John Charles Thomas's plans to build a concert hall in the Bronx, to give the inhabitants of that borough an Aeolian Hall all their own! This site has already been selected. May Mr. Thomas and his associates select the right architect for this important work!) Wilda Bennett, the leading soprano, cannot be said to be an altogether worthy successor of the great *divettes* of the past, but if not ecstatically brilliant, she is thoroughly competent.

It is encouraging to read in the daily gazettes the encouraging opinions of Mr. Kreisler himself concerning the possibilities in this country of good light music. Kreisler, whose return to the concert stage in New York, Boston, and Chicago, has been in the nature of a triumph, declared that he never believed in the poor taste in music of the American public: "I have always thought that in America there was a great demand for good operetta. An operetta is a homogeneous work in which everything is based on a central idea. No work of art can be without that. And there should be dramatic impulse, good scenic effects and a romantic touch. It should be a combination of musical charm and dramatic idea."

"Art is not great because it is austere," continued the violinist, "and you cannot measure it by its seriousness. A good operetta deserves its place in art. *Art in itself is in a large part accidental. At least it is involuntary.*"

Musically—vocally and orchestrally, the new offerings of the Society of American Singers at the Park Theatre are infinitely superior to their settings and costumes. We have not the slightest desire to discourage in any way these altogether worthy efforts. But the initial production of Suppe's "Boccaccio" was a striking negative example of the value of artistic costumes and effective scenery in enhancing one's enjoyment of delightful music. For one who approaches life from the angle of arts and decoration, the tawdriness of this production at the Park was a veritable object lesson in a great opportunity missed.

Perhaps here in the field of comic opera there is a greater opportunity for our growing school of energetic and ambitious young American designers and decorators. The highly conventionalized groupings, the infinite possibilities of costuming chorus and principals, the color, the exaggeration, the posteresque quality of the whole mock-serious pageantry, offer untold possibilities for our Robert Edmond Joneses, our Lee Simonsons, in fact for all our promising young men and women. Operetta is truly of the theatre: it recognizes and makes use of all the various possibilities of the stage. It is more important, more legitimate, and vastly more entertaining than those soi-disant "serious" plays which bore us with their inept and infantile squawkings over some tiresome "problem." Let us have all the light, life, joy and gaiety, all the color, design, and beauty of line that the theatre can give us. Therefore let us hopefully greet this promising rebirth of light opera.

One of the poignant moments of the wedding scene in "The Idle Inn," recently produced at the Jewish Art Theatre.

Mr. Reicher's Triumph

The Masterly Production of "The Idle Inn" at the Jewish Art Theatre

AN almost perfect co-ordination of all the arts of the theatre marked the first production of the Jewish Art Theatre. The play was "The Idle Inn." The settings were by Foshko, a young Russo-American artist. The director was Emanuel Reicher. One left the Garden Theatre with a sense of personal gratitude to this veritable alchemist of the modern theatre, with a renewed sense of the infinite possibilities of the theatre when controlled by intelligence and imagination. Fortunately for the tired and bored playgoers there comes at all too infrequent intervals such an event as this one to renew one's faith in our American theatre, which has remained too long in a state of "occupation," overrun by the Huns of commerce.

In the hands of Mr. Reicher, this stage seemed to be released from some ancient bondage, to rise anew into fresh and invincible vitality. This achievement seems the more remarkable because despite the fact that the play was presented in an alien tongue, that the actors were unknown and possibly even to a certain extent inexperienced, the American observer lost little of its primitive dramatic power and color. In short, Mr. Reicher's realization of all the possibilities of the problem set before him serves admirably to emphasize the thinness and chronic anæmia of the Broadway drama, and the charlatanry of most of our American producers.

Mr. Emanuel Reicher, the great Polish actor, who directed this amazing production of "The Idle Inn."

From this point of view, the entire second act might be used as a veritable object lesson for our producing managers. Here the director convinced his audience that he was permitting it to "look in" on this racy wedding feast, with its crude, clashing, primitive colors, its solidly built up crescendo and group conflict. The climax presented a problem that invited almost certain failure. Here the heterogeneous group had assumed a sort of organic elemental life of its own; and yet opposing this contagious group unity, it was necessary to throw into relief, as a rebellious countermotif, the individual action of the bride and her outlaw lover. It was here, certainly, that the genius of Emanuel Reicher most eloquently asserted itself. One must indeed ransack one's memory to recall any moment in the American theatre of recent years that has been so elementally effective. It was drama freeing itself from the bondage of artifice and convention and springing phœnix-like into an independent life of its own.

It was undoubtedly this second act that left the most indelible impression upon American playgoers who were enterprising enough to visit the Jewish Art Theatre. There were other virtues, other spectacular effects of lighting and grouping that have hardly been equalled by any of our Broadway producers. It is to be hoped that this splendid work of education that is being accomplished at the old Garden Theatre will not be entirely fruitless. It is to be hoped, moreover, that Mr. Reicher will continue in the same vein in which he has so auspiciously begun. One regrets that there are not more plays written for the Jewish Theatre that offer the same opportunity to the scenic artist, the artist in light, as well as to this great producing director.

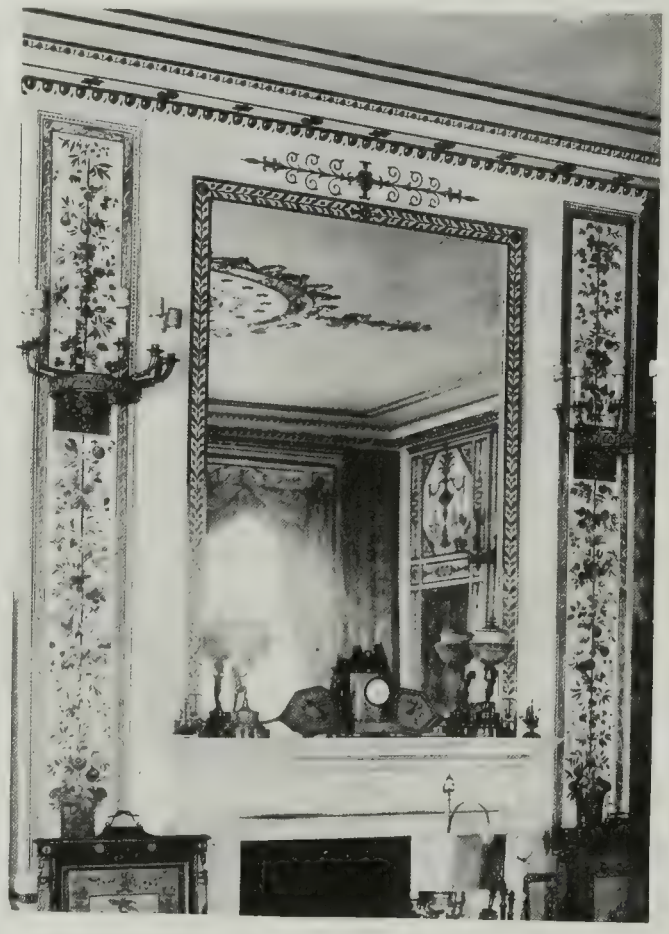
Mirrors in Congenial Atmospheres

Every step along the way of its gleaming career this adjunct has gone in triumph, despite the fateful reflections it has cast

THE discussion of any art, or of any artistic adjunct, naturally calls for some tribute to the prevailing mode, upon whose power all artistic progress depends, presiding, as it does, over all styles—over the mirror in no less degree than over the frills of feminity. To women, therefore, is due the place the mirror holds in the decorative world.

Now, it must be admitted that all art—whether in dress, painting, or any other branch of æsthetic activity—is but the result of impatience with the old, combined with a desire to experiment with the new. True, many new styles have had a passing vogue, the infallible censor Taste having applied to them those tests that determine between the *ef*-fective and the *de*-fective and thereupon refusing to grant them safe-conduct to enduring existence. Only such styles then as not only cater to but satisfy the craving for the beautiful have been granted the blessing of perpetuity. For this reason one may count upon one's fingers the great decorative periods of the world, while the periods in which the mirror finds place are fewer yet.

There is nothing either confused or extravagant about the graceful lines of this Hepplewhite mirror, unmistakably stamped with all the finer points of applied art.



An excellent Empire mirror. Note the proportion of the mantel as related to the room, and mark how the reflection of the light-flooded end of the apartment produces an effect of wonderful spaciousness.

Mirrors from La Place

Chippendale's ideal finds admirable expression in this delicately wrought mirror, which is a decorative inspiration to those who live up to a high standard.

Fortunate indeed was it when the artist, ever alert to cast abstract beauty into material form, looking about for some new object on which to lavish decorative genius, seized upon the massive mantelpiece, an ornamental feature of the interior that hitherto had been treated with shields, with garlands and masks, with weapons and trophies of every sort, and introduced into this once purely architectural feature of a room that light-bestowing factor, the mirror, with its bewildering suggestion of increased space and brilliancy and glittering unreality. It did not take long to quite revolutionize the one-time ponderous hood that crowned the fireplace. Down from its lofty, six-foot perch came the shelf. For the human reflection was mainly desired, not only in the mantel mirror but in the hanging mirror, which by this time had grown to hold a highly honored place in all rooms.

Thus, then, the experimenting of the decorative artists of by-gone days has resulted in the survival of types of mirrors that mark the loftiest points attained in their upward journey to greater beauty. Nor may beauty ever be made more manifest than when its environment is congenial—that is to say, when the entire entourage is to the common end of preserving the atmosphere of the period that is interpreted within that room. Logic and harmony must be preciously preserved, and tradition held inviolate where the mantel-mirror stamps the period. No such incongruity should obtrude as to allow an Empire mantel-mirror to reflect furnishings of another period.

Courtesy of Paul Chalfin

All the elements of an XVIII Century boudoir are reflected in the Louis XVI mirror herein pictured. The delicate decorations and all the other charming appointments furnish a rhythmic accompaniment to the room's major theme, the mirror.

Yet there are mirrors—independent little individualists — that seem quite happy and lose none of their beauty and classicism, no matter where placed. With winning adaptability they lend themselves to many manners of setting. Hepplewhite and Chippendale pieces, in all their alluring, gracefully-wrought slenderness and delicacy of ornamentation are of this sort of hanging mirror, and are ever objects of delight to those endowed with artistic feeling.

The Chippendale mirror, such as the one illustrated, finds a suitable atmosphere in a Chinese room, because Chippendale drew his inspiration from Chinese art. Mirrors are most effective when placed over a console table and flanked

c 1915
A. A. WEIMAN

THE GORHAM GALLERIES

specialize in the Works of our American Sculptors.

The collection has never been so complete as now.

Original pieces for the collector—for decorative purposes—for the conservatory and garden—are now obtainable in as great variety as before the War.

Illustrated Brochure upon request and correspondence solicited.

GORHAM GALLERIES

FIFTH AVENUE AT 36th STREET

NEW YORK

The Art of Curtaining

Vast in importance are these softly flowing or gracefully draped accessories, which, with compelling charm, shed soft lights athwart the artistic interior.

DOUBTLESS privacy and comfort, two of the chief requisites of civilization, were the long-ago inspiration that prompted the creation of the curtain. In the remote day of its first incarnation, when no glass formed an air-tight fender to windows, a heavy textile was hung to prevent the passage of bitter blasts. Today, however, the curtain as an ornamental accessory has come into its own. Now, in the menage of even the moderately comfortable, provided they possess an appreciation of decorative principles, a sense of utility and a comprehension of color relations, drapery, as part of the decoration, is acknowledged, and the care expended on the treatment of hangings is as unremitting as the attention devoted to any other part of the scheme of interior furnishing.

It is the decorator's art, which lies principally in knowing the fitness of the restful window, that thus enhances the interior of the room. In the stately Elizabethan, Jacobean or Queen Anne rooms, especially where the old English panelling is used so effectively, casement cloth is the chosen fabric, with rich brocades for the overdrapes. It is a matter of taste whether these overdraperies are lined with the same shade of red, or the cream tint of the casement cloth. Frequently medallions and appliqué work is used on the casement cloth, but it must be tempered by simplicity and genuineness, both as to the quality and design.

In these Old English rooms, more particularly in the living room and bedchamber, the woodwork is frequently painted. Then chintzes are used as valances and side hangings. Occasionally soft nets or scrim cover the window. However, many decorators adhere even there to the casement cloth. The straight line is usually preferred, with plaited valances hung in straight lines. Silk brocades are quite effective, used with the painted woodwork, as are taffetas, when one wishes a more elaborate effect or one characterized by its daintiness. Taffeta lends itself to a shirred valance better than any other fabric, and it holds its shape wonderfully. For the French periods, silks of all kinds, both plain and brocaded, are chosen most happily, with the under curtain wrought in a design suitable to the period of its furniture.

Colonial windows are invariably simple and the straight lines are adhered to, but sometimes they are looped back, held by old gilt ornaments, and have gilt cornices running across the window top. In old Colonial libraries these gilt cornices were much used, while the overdrapes generally were of green brocade.

Interior by Paul Chalfin

Charming in every way is this distinctly French window treatment of heavy satin and lace. Observe the manner in which the draperies are gathered into the head-piece.

Left—Distinctive in its subtle suggestion of drapery is the valance that tops this interesting window arrangement. The drooping folds and high-looped side-hangings infuse into the whole composition a spirit of ease and grace suggestive of classic ideals.

Right—Here we have the sunshine softly sifting through hangings of blue taffeta, which fall in graceful folds at the sides of the window-frame.

When a room is dark, which we so often find in our city apartments, the form of window treatment most conducive to light and space is the plain or striped net undercurtain, with the overdrape of a yellow tint, as near the golden shade as possible. Taffeta, or the silk gauze, is most effective when the room is too small or dark for a heavier fabric. A binding of black satin for the yellow taffeta, or gauze, makes an effective window, when the furniture is in sympathy. Simplicity is the safest rule when one is in doubt of a window treatment. Indeed, simplicity is the surest guide to follow throughout the decorative scheme. It never fails.

THE INSTRUMENT OF QUALITY

Sonora

CLEAR AS A BELL

YOU are really reading a Society Blue Book or a "Who's Who" when you glance over a list of those who have purchased Sonoras. The names are those of bankers, leading business and professional men, women of distinction, artists of the stage—all people whose musical tastes are cultivated and who demand the best.

Sonora has a magnificent tone, clear, full, true, expressive and charming beyond words; you will be captivated as soon as you hear it.

The Sonora plays ALL MAKES of disc records perfectly without extra attachments and has many unique and important features of construction, among which are the all-wooden sound amplifier, all-wooden tone passage, extra long-running, powerful, silent motor, improved sound box, convenient envelope filing system, effective automatic stop, motor-meter which tells how many more records can be played before rewinding is necessary, etc.

Sonora is the phonograph you are proud to own. Notice the graceful "bulge" lines of the upright models. They are typical of the finest furniture and being produced by patented processes are exclusively Sonora's. Period styles are reproductions of the greatest examples of fine cabinetry made by master-hands.

You can choose from the following:

CHIPPENDALE (pictured below)
GOTHIC
LOUIS XV
LOUIS XVI
JACOBEAN
QUEEN ANNE
WILLIAM & MARY
ITALIAN RENAISSANCE
ADAM
SHERATON
COLONIAL
DUNCAN PHYFE

Sonora is licensed and operates under BASIC PATENTS of the phonograph industry

Prices $50 to $1000

To-day write for General Catalog 29 or Period Catalog 29X which will be sent free on request

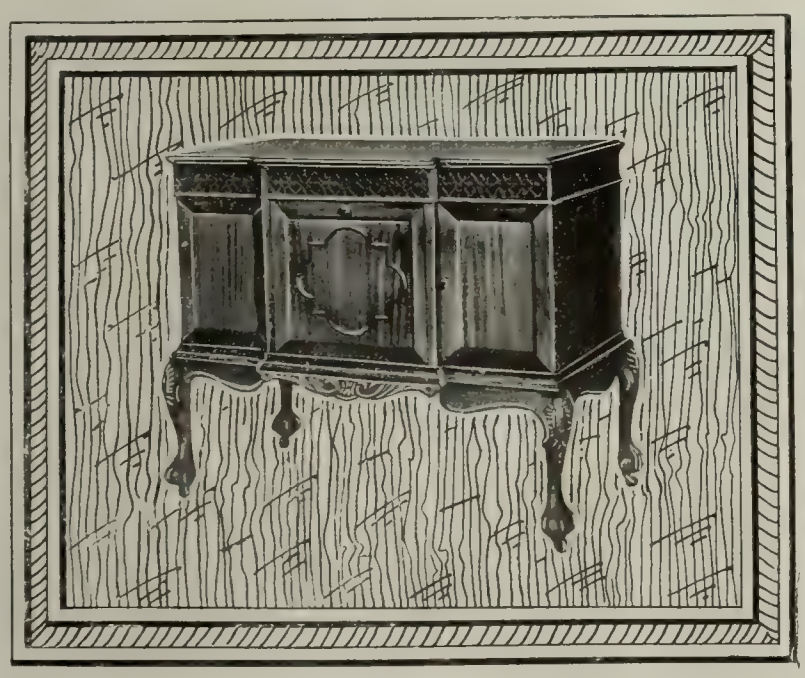
Sonora Phonograph Sales Company, Inc.

GEORGE E. BRIGHTSON, President

279 Broadway, New York City **Toronto Branch: I. Montagnes & Co.**

DEALERS EVERYWHERE

The Highest Class Talking Machine in the World



Chippendale

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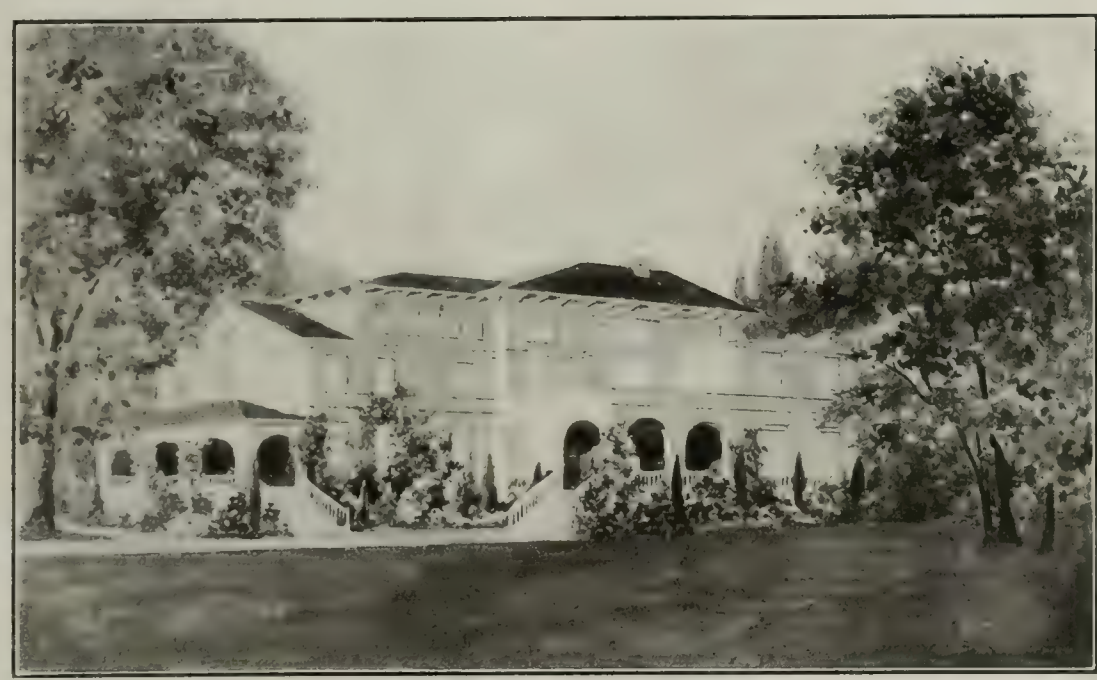

BACK VIEW AFTER

lustrated booklet "P"—"Before and After."

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489 Park Ave., New York

Art Invades Lower Broadway

The H. K. McCann Company holds an Art Exhibition in its offices with great success

WHEN a Church holds regular art shows in its parlors and a big steel corporation adds a first-rate painter to its working staff we may be sure of the awakening of the vital influence of art on our daily life, but when a business firm holds a public exhibition of art in its offices it is time for Americans to heed the signal which points clearly and without mistake the direction of general thought on art and the tremendous influence it is beginning to wield in the business world as well as in our private lives.

This exhibition was inaugurated by the H. K. McCann Advertising Agency in its offices in the heart of New York's downtown business world—a section that is supposed to be the most mundane, if not the most heartless of any on earth. Under the able direction of the firm's art manager, Mr. Stanford Briggs, not only were staff artists invited to exhibit but as many other advertising artists who might be interested.

Mr. Briggs wanted to know what were the reserves of these artists who devoted their abilities to illustrating advertising. The result was astonishing, the large foyer and reception rooms were filled with a worthy collection covering a wide range of subjects in all mediums of art expression. It was then that the exhibition was opened to the public which responded in an equally astonishing manner. For not only did they visit the *extempore* gallery but gave their appreciation expression by purchasing freely and wisely.

"Portrait of a Doughboy" by C. C. Beall.

After the interesting fact that the show was held by a business house in their own offices, the most notable thing about the exhibition to the general public is that it was contributed to by men who devote their art to illustrating preserved fruits, pastry, farm tractors, interior decoration, perfumes, clothing, automobiles and what not. And never before has it been so clearly shown that the advertising artist today is not only not a hack who will do anything for pot boiling but rather he is a first-rate painter who believes in the dignity of art in advertising and is willing to submerge his personality in its development.

Of the McCann Company's staff artists the works of Liello, Doswald and Pfeiffen rank high in the exhibition. Liello's "Old Barn in February" pictured here, is charming for its composition, color and brushwork. "The Lone Tree" also seen here, by Doswald, has tremendous strength and intensity of loveliness as well as masterly painting. The excellent drawing of a doughboy pictured here has the added interest of having been done in a frontline trench last year in France, by C. C. Beall, who was himself a soldier.

This artist has several pictures hung, among which are drawings of his mother and father that are very well done and a portrait in oil of a British officer that is very strong; however, the nonchalance of this doughboy is so charmingly registered here that one's admiration is intrigued at once.

Rain, snow and ice pictures seem to predominate in this exhibition, so that the warm-colored ones are grateful by contrast. One of these, a woodland scene in poster style by Frank Hazell, displays first-rate ability and handling.

Able in every way is this exhibition in the McCann Company's offices and it is to be congratulated on it, not only for its success and the pleasure it has given its many visitors, but for its deliberate initiation of art into business life. It was a great step forward and one that any business house might emulate with satisfaction and to the betterment of its business.

Americans may also felicitate themselves on the move, for it is a clear statement to the world just what art is going to mean to us and how it is going to be used. It is inevitable that art will become exactly what it should be, a background for our vivid, work-a-day lives.

"The Sentinel" by Oscar Doswald.

"The Old Barn in February" by John Liello.

MISS SWIFT

11 EAST 55TH STREET
NEW YORK

INTERIOR
DECORATIONS

FURNITURE, HANGINGS,
MATERIALS, WALL AND
FLOOR COVERINGS

MANTEL ORNAMENTS,
DECORATIVE PAINTINGS

SPECIALTIES IN BOUDOIR
FURNISHINGS, LAMPS,
SHADES AND MIRRORS

LOUIS XVI CHIFFEROBE

Factory,
18th to 19th St. Ave. C.

Upholstery Dept.
13 East 40th St.

Studios:
18th St. near Ave. C.

Paris,
18 Fauby. Poissonniere.

SEND FOR ILLUSTRATED CATALOGUE

H. F. Huber & Co.
13 East 40th St.
New York

Draperies
Antiques

Decoration
Furniture

The National Theatre Building was begun during the able regime of Porfirio Diaz. It was hardly completed when it was shaken out of alignment by a terrific earthquake. The magnificent stained glass curtain made for it by Tiffany Studios still awaits installation.

Situated on the Plaza holding the National Palace and Museum, the Cathedral of Mexico City is a marvelous edifice. It would be incredible that such work could be done by unskilled labor if we did not know that the Mexican is a born scientist and colorist.

The Evolution of Mexican Architecture

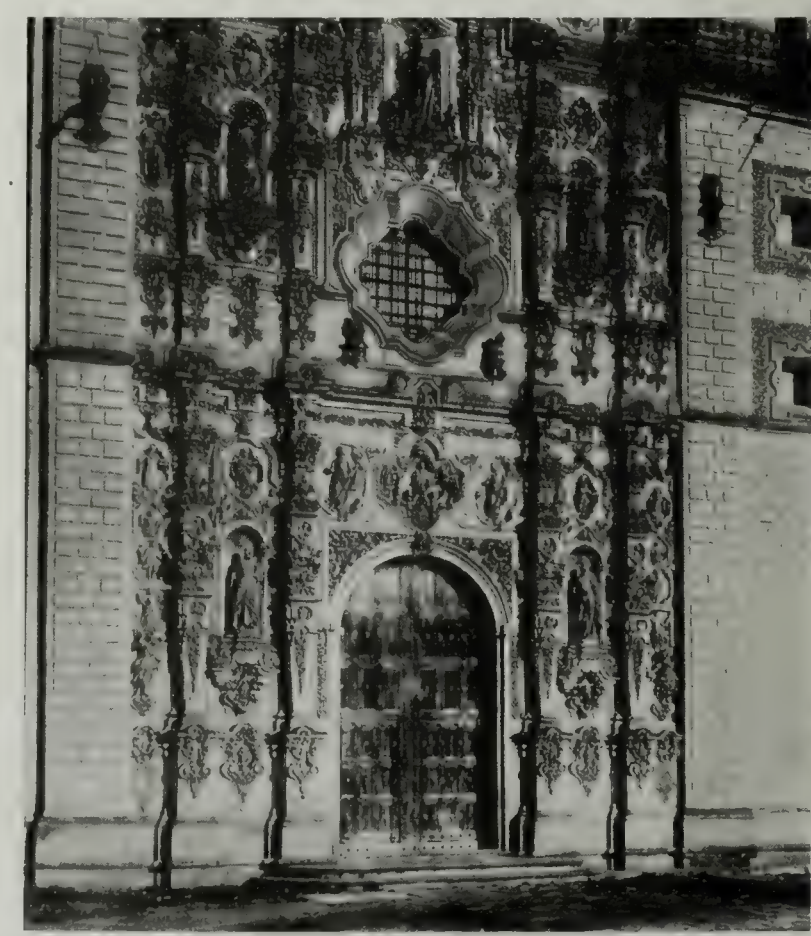
Ages ago when Mexico City was called Tenochtitlon, this Aztec carving, recently unearthed, formed a part of the decoration wonders of that land of glorious sunshine and abundance.

LONG before the advent of Cortez and his conquistadores, so long that none know the age, there were splendid buildings in our sister republic that amazed even the haughty Spaniards. Then followed an era of building under the direction of the priest-missionaries that produced a type of architecture distinct to Mexico.

No one who has seen the colonaded interior of the Pueblo Cathedral or the amazing richness of the Church of Santa Rosa at Queretaro, where Maximilian was imprisoned, will hesitate to declare that Mexico has much to give us in the way of architecture.

These buildings are crowded with works of art, superb carvings, splendid jewels and fine old furniture. And best of all, the poorest Mexican knows and appreciates these precious things.

Guadalajara is one of the younger cities of the Republic, yet even this court entrance of the Church of San Felipe shows the influence of the old Spanish architects.



The entrance façade of the Church of Tepozathan in the State of Mexico is one of the best examples of the florid type of carved stone that abounds in all the ancient Mexican edifices.

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Animals and Birds in Oriental Decorative Arts

THIS interesting subject has been treated in a very attractive manner in "Japan," by Katherine M. Ball, in a group of articles that are as fascinating for the Orientalist and mythologist as for the artist and art lover.

THE East has always been the home of symbolism and foremost among the motives employed in Art. "Animal painting ranks, artistically, with figure and landscape painting—so exclusively cherished in the West—is to be found among the greatest products of the most celebrated artists of the Orient.

"The earliest representation of tiger subjects is found in the Chinese and Japanese eighth century, at which time paintings in monochrome done in India ink were much the vogue. Since that remote time, they have ever been popular."

In the ancient annals it is stated that the symbol of the West was represented by the "Pai Hu"—"White Tiger." He is associated and was combined with autumn not only because its ferocity was said to resemble the fierceness of this season in China, but because at this time the animal was known to do its most deadly work. For then he seeks a mate, roaming abroad invading human settlements and terrifying the people.

The common tiger became the "Pai Hu," or "White Tiger," after he had lived five hundred years. He attained his full longevity in one thousand years. Then he was classed with the immortals. He was believed superior to and could conquer all animals. According to the Yu Yang Tsa Tsu, an ancient book, he can see in the darkness by the light which issues from his own eyes; and he possesses an attribute similar in character to the chu or "pearl" of the dragon.

Tiger charms are most common among the military classes, where

Continued on page 44.

From a Buddhist scripture case. Subject: The *Kurigara*—The Dragon Sword of Fudo.

Right—From a painting by Wu Wei, "The Two Queens."

Left—From an embroidery for an Imperial Wedding.

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Animals and Birds in Decorative Oriental Art

Continued from page 42.

they were used both in the warrior's personal equipment and on all implements of warfare as an insignia of rank and also on other military armaments.

"He therefore occupies an exalted position in which he is revered and deified. For this reason he has become a prevalent symbol and a favorite theme in art."

The dragon, in the successive stages of its evolution, played a large part in the art and religious life of the extreme Orient. He was believed to enjoy harmonious sound and this suggested the use of his image in casting tops of bells and upon other musical instruments. Owing to his fondness for drinking, cups were adorned with representations of the creature. Its weakness for steep and dangerous places is responsible for the appearance of his carved image upon gables and towers; and to the blood thirst of the dragon, we owe its golden presence on the blades of swords. This wonderful animal was also a lover of literature, hence he adorns the covers and title pages of books—and, symbolic of weight, was consequently introduced as a feature for the feet of the tables and heavy pieces of furniture.

T'sao Fuh Hsing was the first to paint the dragon on the walls of Buddhist Temples, setting a fashion which ever since has prevailed. Chang Sang Yiu, an artist of the sixth century, probably a skeptic among skeptics, received a terrible punishment for not following closely the artistic tradition of Kokai Chih, who habitually painted dragons without eyes. No sooner were the normal realistic eyes of his dragon completed than it gathered black clouds from which issued thunder and lightning, while, to the astonishment of the artist himself, the animal left the painting and, forcing his way through the walls of the house, disappeared into the heavens.

The Phœnix is a chimerical creature and, like the dragon, a composite of the parts of other animals and the embodiment of their corresponding potential attributes, combining the beauty and grace of the 360 varieties of the feathery tribe.

It is generally represented with height and tail feathers, each measuring fully six feet. Its parts consist of the head of a pheasant surmounted by a cock's comb which assumes various cloud shapes and, at times, sends forth long spiral plumets; of the beak of a swallow and the neck of a tortoise, at the base of which is a beautiful ruff of silver feathers, out of which issue flamelike appendages.

Such is the sacred bird's benevolence that it will never peck nor injure any living thing, nor tread upon any growing plants. It subsists entirely upon the seeds of bamboo and drinks only at sacred springs.

The Phœnix in Buddhistic lore has become the symbol of wisdom and energy, for it endowed Buddha while he was in meditation with these two qualities and, furthermore, protected him from the assaults of the demon hosts by covering him with its mighty wings. The Japanese Imperial structures, furniture and equipages are adorned with Phœnix carvings. But in the pictorial arts proper, the sacred bird is not popular; it is mainly used as wall and screen decorations on palaces and temples. In China the Phœnix was the particular attribute of the Empress as the dragon was of the Emperor. In China and Japan the bird is the symbol of womanhood. Thus, it figures conspicuously at Chinese weddings, being worn on the bride's hood. It follows her to the grave, for the Chinese woman is customarily buried in her bridal attire. In both China and Japan the bird is a common motive in textile designs.

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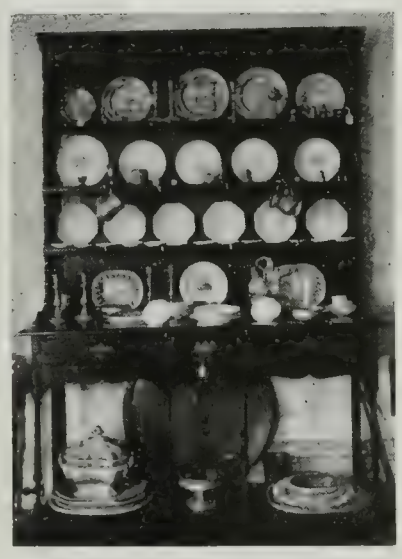

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The Art and Artists of Poland

Continued from page 7.

length arrived in which the productions of Polish genius were to receive the recognition of the entire world. Two bright stars appeared almost simultaneously.

The advent of Grottger and Matejko marks a new era in the history of Polish painting, which reached its highest development during this period.

Arthur Grottger is an unusual phenomenon in the world of art. Born November 11, 1837, he received the rudiments of painting from his father, and made farther studies, first under Maszkowski and Kossak and then in the Academy in Cracow, in Vienna and Munich (1852-1858). He died on December 13, 1867. In the last years of his life (1864-1867) he gave to the world his "Lituania" (six charcoal drawings), "War" (eleven drawings), "March to Siberia," and many other works principally of a historico-patriotic character. Grottger is to Polish painting what Chopin is to Polish music—a poet of high inspiration and of sublime and forceful expression.

Jan Matejko is the glory of Polish painting. Born in Cracow in 1838, he received his first lessons in painting in his native city. He also studied in Vienna and Munich, but only for a time. The originality of his genius could not be fettered too much by the conventionalities and academic rules of any particular school.

Matejko is above all an interpreter of Polish history. With his magic brush he has immortalized the most important epochs and incidents of Poland's great past. To him art was a medium for accomplishing a great national mission. Like Sienkiewicz, who wrote his great historical novels "for the strengthening of hearts," Matejko painted the glory of Poland's past to buoy up the drooping spirit of his countrymen and to infuse new hope into their despairing breasts.

He left 240 oils (seven of these are panoramic size), a countless number of aquarelles and sketches, and thousands of studies from nature and from life.

Decorated with medals seven times in Cracow and in Paris; created member of the French Academy; made honorary Doctor of Philosophy by the University of Cracow, he received from his own nation the golden scepter of Polish art.

Matejko was Director of the Cracow Academy of Fine Arts and from this school came such painters as Lipinski, Moniuszko, Piwnicki, Krzesz, Machniewicz and Tondos; Krukowski, Lisiewicz and the great Jan Styka (1858), whose famous panorama "Golgotha" is well known in this country.

Apart from the School of Cracow the foreign Academies of Petrograd, Vienna, Munich and Paris exercised a powerful influence on the development of Polish art in that period.

From Petrograd came a group of history and genre painters of a cosmopolitan character, who gained international reputation. Among these are: Roztworowski (1856-80) and Henryk Siemiradzki (1843-1902). The latter became famous for his large classic pictures from the life of ancient Greeks and Romans.

The School of Munich gave forth Joseph Brandt, painter of history and war episodes. His compositions are full of life and action. He is a master of color and technique. Next to Brandt, Kowalski and Czachorski have gained recognition outside their native land. Kowalski's name is well known even in the United States. His "Lone Wolf's Nightly Watch" is familiar to nearly everyone through its numerous reproductions. Czachorski (1850-1910) is a painter of beautiful women and fine portraits.

Polish landscape painting likewise has its representatives in the Munich School. Alex and Max Gierymski, Bendykowicz, Gedorowicz, Kochanowski, Maslowski, Sokolowski, Rapacki, Wywiorski, Witkiewicz, Ruszczyc

(the Ploughshare), and the greatest Polish exponent of Western impressionism, Josef Chelmonski.

At the head of the present-day School of Polish painting stands Malczewski, in many ways a unique figure in the world of art, often called "the Polish Boecklin." He is a painter of symbolism and mysticism. His "Death of Ellenai," "Two Generations," "The Enchanted Circle," "Poisoned Well," etc., insure him a very high position in Polish art.

The number of contemporary Polish painters is legion. A few of them deserve special mention. Adalbert Kossak (1857), son of the famous Jules, for a time court-painter to the ex-Kaiser, is Poland's greatest living battalist. He is an artist of bold conception and forceful expression. There is a boldness and dash to his style, characteristic of himself. Okum paints beautiful portraits; John Falat is an incomparable landscapist. And Joseph Mehoffer, the famous designer of the stained-glass windows in the cathedral of Fryburg in Switzerland, and decorator of the interior of the Wawel in Cracow. In the United States Polish painting is represented by Chelminski, W. Benda and Iwanowski, whose illustrations are familiar to all readers of our magazines.

When we consider the high standard of excellence which they have attained in their works, we must acknowledge that the Poles have been eminently successful in the domain of art. Their success is all the greater because it came to them during a period of national depression. Now that Poland has once more became a free country may we not expect still greater things from her artists? No doubt they will labor with renewed energy to bring Polish art to still greater perfection; and they will give to the world and to humanity many more valuable products of their inexhaustible genius.

The painters of Poland have not yet spoken their last word.

Art–Construction Force

(The following excerpts from a paper by Mr. Gerrit A. Beneker, the well-known artist and illustrator, read at the Metropolitan Museum of Fine Arts last spring and printed in the American Magazine of Art, are so strong, so true and so helpful that Arts and Decoration is glad of the opportunity to reprint them here.)

SO far as we who are living today are concerned, the last great war has been fought; but who knows but that in some future century the thief may come again to steal—to kill and to destroy.

Who is this thief? What does he look like? Why does he come? Why can we not lock him up forever or, better yet, execute him and have done with him for all time? The thief is Greed, Materialism, Sin! and if you wish to see a picture of him, John Sargent has visualized him well in one of his new decorations depicting the progress of the human soul, in the Boston Public Library. An ugly, bluish-green, shapeless, horned monster, which seems to be all mouth and arms, gathering unto itself hosts of pale men and women—lost souls. But the writhing, naked figures are all a mass of one tone and color, so let us characterize it as *Lost Soul.*

Lost Soul, that's it! and I'll tell you why the thief comes every so often. The character of a nation depends upon the character of its people, and the character of the people depends upon whether life is equally developed physically, mentally, and spiritually; or we might say—equally balanced in idealism and materialism.

We come into this world in a purely physical state and great care is given some of us that we may grow up to become fine physical specimens of manhood and womanhood; for the house which is to contain the mind and the spirit must be clean, well-ventilated, and equipped with all modern improvements that the mind and spirit may

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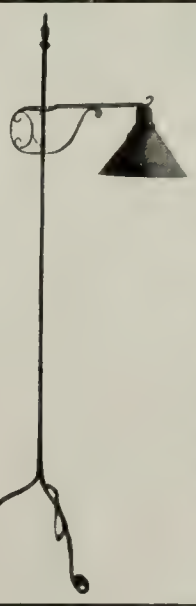
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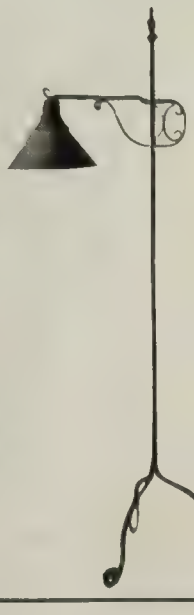

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have good ground in which to grow. Gradually with the growth of the body the intellect begins to develop and continues to develop even after the body ceases to grow. But the spirit or soul in man is that unseen power which tends to direct the attitude of the mind, and if this spirit be not awakened, developed and fed upon the proper food, the mind will become one-sided, and, like an express train which runs per schedule every day on a certain track, its main purpose is to get there—materially at any cost.

So we may conclude that if a man or a nation is bent upon material gain—such as making money or adding to its boundaries more square miles of the earth's surface—that something is bound to happen to its physical body, for the soul has already been lost. Its ideals if it ever had any have been crushed. The seeds either fell by the wayside, on stony ground, or the thistles choked them.

So it is this lack of soul which permits materialism to develop into such a monster as the thief—which steals, kills, destroys, that its ugly body may live in luxury. So often as nations and men become soulless—so often shall we hear the call to arms to defend the ideals for which Christ lived 'that they might have life—and that they might have it more abundantly.'

Now comes the labor problem here at home. Note what is happening in Russia and in Germany and even in a lesser degree here at home (in Montreal), in Seattle, and in New York City. But open your dust-covered Bibles if you will to the 91st Psalm: 'A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come nigh thee.' Was it not this spirit which carried our boys over the top and swept them on to Victory?

Capital—assembled at Atlantic City—far older men than our soldier boys—realized at once that in the past they had waxed gross and had lost sight of certain ideals which were forgotten or choked by their great desire for material success. It is the old, old story of the Sower going forth to sow. Even before the war ended we had realized that we were to undergo a long period of reconstruction here at home—and now that the fighting has ceased so abruptly, this period of reconstruction is upon us and we are about as unprepared for it as we were unprepared to go into battle.

Just as we needed construction forces to maintain the morale of our soldiers and sailors, likewise do we need them *now* and *always* to maintain the morale of our much greater army of workers who are with us always.

We need to suggest through art the glory and dignity of labor.

If this is true of one industry it is also true of every industry, and while we no longer need posters to appeal to labor to help win the war—we should right now get behind labor, our army at home, with all these constructive forces and with Art especially to arouse the soul in labor and likewise in capital. And why not reach the laborer through pictures of himself working in overalls? A change in the lettering at the top or bottom of the war poster is all that is needed to suggest to him a new point of view.

Statisticians inform us that 70 per cent. of our education comes through the eyes. Think of the visualizing power of posters—*good posters!*

Never was Art needed more than it is today. It is the old story of Idealism vs. Materialism. We plunged so abruptly, so deeply into materialism to win these world-wide ideals that now we need to plunge into idealism in order to bring about just relations in the life of our industry and in the lives of the people.

Art—music, pictures, drama, literature—all forms of art, for art reflects life, but the form of art which has the most powerful lasting force is art in picture form—posters and paintings alike. Seeing is believing.

How is this great and wonderful nation of ours to be known but through its arts?

Destructive forces are becoming active throughout the labor world today. We cannot stop them by force. They can much better be checked, stopped by the constructive influences of art, an essential toward the maintenance of established peace.

The fault lies not so much in the inability of the masses to appreciate art as it does in the too frequent selfishness of the artists to please their own artistic whims.

Artists paint the life which surrounds them, but as most of our artists have chosen the artificial life of New York and other great cities, it follows quite naturally that the inspiration for their paintings and statues comes from more or less artificial sources. Now, supposing that our great industries or even our national government should commission those painters who were enthusiastic about the idea, to go into these industries which are now because of war conditions developed to the nth power, and paint a record of them.

The closer we artists get to simpler, more elementary things in nature—back to the soil as it were—the greater will be our inspiration and the more understandable will our art become to millions of people all over this broad land, who do not have the chance to stroll into velvet-carpeted Fifth Avenue Galleries or into the museums of our larger cities.

Whether that beauty we portray be found in mountain, valley, forest, ocean, or in the faces of the humble laborers; and the closer we painters can get to the big elementary things which influence life—the better art we shall produce and the more appreciation shall we reap.

We have heard it said that there is no such thing as a national art. Art is individual and universal I admit, but the painting of our own great industries and the human element in them, from start to finish, all sides of them—this will be American Art.

People who feel sorry for themselves never get anywhere. Happiness does not depend upon circumstances; it depends upon doing our work with all our heart and soul—and it is by appealing to the intellect through the eyes and ears of the people with that one element which is founded altogether upon heart and soul—ART—be it in the form of posters, paintings, statuary, music, literature, or drama, that we may arouse in the people real heart and soul.

It is not the subject matter of the picture, the plot of the drama, nor the work of the hands which make art, but the way in which the work is done. That is Art. Our future depends upon the *way* we live—living, working and playing. This is the class of people in whom the heart and soul have not been aroused. The same forces of terror and destruction that have brought about the resurrection of the souls of our fighting forces have not confronted the army of thirty-five million workers here at home. The element in this vast army which causes the most disturbance is mostly uneducated. How are we to reach them?

They are, for the most part, truly as simple minded as children, foreigners many of them, who cannot understand or read our language, ready to follow the first new leader at a moment's notice. The walking delegate or the soap-box orator, you've heard him hoarsely exhorting his flock to strike—and strike they do. If the uneducated masses are so easily led, why can we not lead them with constructive methods? Do you not believe they may be led along by art? Truly, by placing before their eyes pictures of themselves at work. They will look at these with eyes and minds of understanding.

Where are the artists? Where are the novelists and the poets who will go into American industry for their inspiration? Where are the dramatists and scenario writers—to make us see ourselves as others see us? I promise them they will find greater stuff in the realities of the life of these elemental working people than they could ever conjure up within their four-walled studios.

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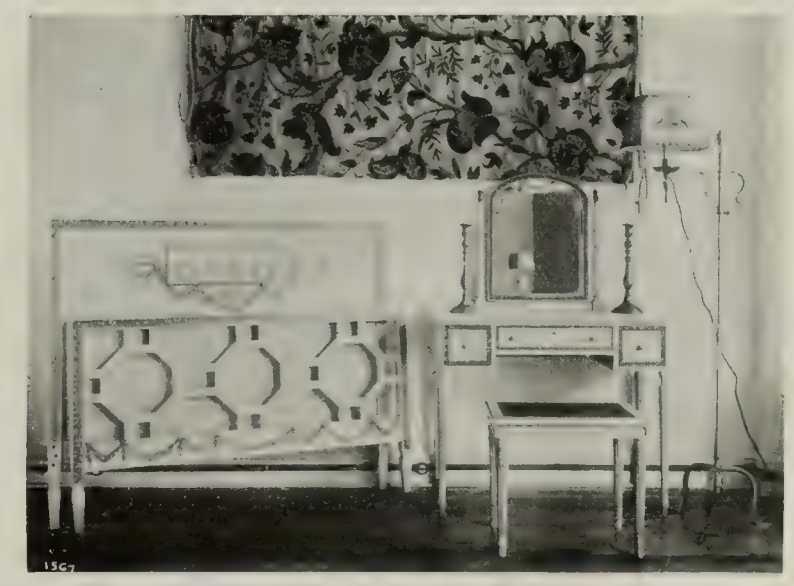

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Current Music News

A NEW STAGE FOR "LA SCALA"

THE famous old Scale theatre at Milan, Italy, which has seen the début of so many world-famous singers, will not reopen its doors this season, owing to the necessary structural changes in the stage to permit a more modern staging of opera. Then, too, there is a new administrative move on foot that requires careful and delicate handling.

It is said that the new management, called The Anonymous Institution, will be entrusted with the fortunes of the theatre for a trial period of nine years and paying to the box-owners (in most cases families have inherited these from their original foundation) an interest of 5 per cent. on their investment; the boxholders granting the use of their boxes to the management except on those nights they wish to use them, when they will pay the usual rate. At the end of the nine years, if the management is successful, the boxes will be bought outright at a sum already agreed upon.

This plan is as yet tentative; meanwhile the stage work is being pushed to completion, and it is thought that with new scenic effects made possible and the generosity of the Milanese and their veneration of La Scala, the new managerial plan will be supported.

TOKIO HAS ITS FIRST OPERA SEASON

September of the year saw the first production of opera in Tokio, and the venture, made by a Russian company, was a great success.

It comes as something of a shock to Americans that "Aïda," "Faust," "Traviata," "Carmen" and the like should be acclaimed by an Oriental audience when but recently traveling organizations presenting these works in the smaller cities of our country met with small success at best. An underestimate of the breadth of education and sympathetic understanding of the Japanese is responsible for this surprise on our part and a consequent loss of business opportunity as well. It is not nearly as far from California to Japan as from Moscow, and a supplementary season in that country would prove not only a financial gain to American opera producers but a political one as well, since it would weld the art lovers of the countries closely together.

The added fact that there have appeared a number of worthwhile Japanese singers trained in Occidental music shows that their interest is not due to curiosity but to a growing knowledge of our musical art.

EMMY DESTINOVA HAS RETURNED

No one likes to admit that one has been misinformed, but ARTS & DECORATION is so gratified at Emmy Destinn's (now Destinova) return that it is glad to correct its statement that this great artist would not appear in the United States this season. As a matter of fact she is already here and will sing with the Chicago Opera Company, as well as giving a number of concerts throughout the country.

Always an artist of first rank, this charming woman adds luster to any rôle she assumes through her beauty of tone. Few singers are able to sustain a pianissimo such as hers.

Madame Destinova's war experiences, thrilling as they were, are too well known

to be recounted here, but what is not generally known is that she is a connoisseur of art and collects rare furniture and china everywhere she travels. She is the proud possessor of a fine collection of musical instruments, which includes an almost complete list of spinets, harpsichords and pianos. Further than this, she has a very fine library, is an omnivorous reader and delights particularly in psychical research.

Chicago is to be envied the pleasure of hearing this great artist, and the writer can wish operagoers of that city no greater pleasure than to hear her sing "Butterfly," which her lovely voice makes vibrant with all the human emotions.

MINNIE HAUK'S APPEAL

Poverty, the tragedy that pursues many great artists, has caught Minnie Hauk in its vicious grasp, according to the press reports from Lucerne, where this once great singer has been living since the death of her husband, Baron Hesse-Wartegg.

Having sold her jewels, mortgaged her estate and disposed of all her personal property, she has reached complete poverty and almost total blindness, and appeals to her old friends and admirers for help.

Miss Hauk was the originator of "Carmen" both in England and America and was the first interpreter of Massenet's "Manon" in this country as well.

It is heart-breaking, this fate that is so often repeated. The list of singers and actresses who are able to save enough against old age is so pitifully short, Patti and Rachel being great exceptions in the point of wealth—and the latter fairly wore herself into an early grave saving money. On the other hand, how tragically long is the roster of financial embarrassments! But a few years have passed since our own glorious Nordica gave her life to recoup what should have been a great fortune. The gentle Sembrich, through poor investments, must spend her days in teaching. And now this news comes from Lucerne. It is to be hoped that the friends of this fine artist will not miss this opportunity to express their appreciation for her once great artistry.

ADELINA PATTI

The death of Adelina Patti places her name with those fabled songbirds of past generations—Malibran, Pasta, Lind, Grisi, Viardot and others who have become deities of vocalized music.

Of the reams that have been written of Patti's voice and singing perhaps Mme. Sembrich's remark that Patti was "something that was only once" is the best description of her gift and powers. She was queen of song, but, while gifted above all others, she studied, worked, practised continually even in her old age. Possessing a voice that limited her to the florid style of singing, she was deeply interested in and studied all other styles. It was her boast that she never missed the Wagnerian season at Bayreuth.

Patti was indeed a favorite of Fortune. One wonders what she would have done if she had been born in a later day when the operas she so glorified had lost public favor. Would she, like Melba, have attempted to sing the heavier music and, like her, have reaped failure? Would she, like her successor in coloratura honors, Galli-Curci, suffer the condescension of modern audiences to those bombastic old operas that so generously cater to the florid singer? Fortunately, she did not have to undergo such tests. Her auditors embraced her vehicles as they hailed her singing and now make their grandchildren envious of their good fortune.

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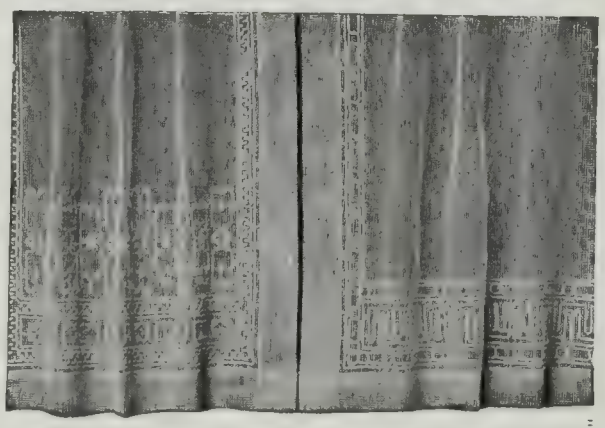

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IN "Great Artists and Their Works by Great Authors" (Marshall Jones Company, Boston), Arthur Mansfield Brooks has collected a number of excellent excerpts from great critics and great novelists about "men who live, eternal, in their buildings, pictures, sculptures." As in any such work of selection and discrimination, one discovers omissions which the art-loving reader must regret: but it is one of the valuable services of such a book to stimulate the reader to make a list all his own of such selections—a list that possibly might contain a little less of Ruskin and possibly more of certain authors not included in the present collection.

We are glad, at any rate, that Mr. Brooks has not neglected Samuel Butler, whose sound common-sense on the subject of art and artists has never received the recognition it deserves. The selections from the sage of Clifford's Inn included by Mr. Brooks indicate how closely allied to the modern point of view was this most egregious of all the Victorians. Especially is this true of the note on sincerity in art, which we re-quote:

"It is not enough that the painter should make the spectator feel what he meant him to feel; he must also make him feel that this feeling was shared by the painter himself *bona fide* and without affectation. Of all the lies a painter can tell the worst is saying that he likes what he does not like. But the poor wretch seldom knows himself; for the art of knowing what gives him pleasure has been so neglected that it has been lost to all but a very few. The old Italians knew well enough what they liked and were as children in saying it."

It is gratifying to read Butler's appreciation of Giotto, an appreciation sincerely expressed long before the advent of the new appreciation of Giotto awakened by Berenson and the younger men.

"There are few modern painters who are not technically greater than Giotto, but I cannot call to mind a single one whose work impresses me as profoundly as his does. How is it that our so greatly better should be so greatly worse—that the farther we go beyond him the higher he stands above us? Time no doubt has much to do with it, for, great as Giotto was, there are painters of today not less so, if they only dared express themselves as frankly and unaffectedly as he did."

Walter Pater is of course adequately represented. Mr. Brooks includes, needless to say, the famous description of La Gioconda. More interesting at the present moment is his description of the Cathedral of Amiens, which Pater declared was the greatest and purest of Gothic churches, and which it is most gratifying to recall has survived the devastation of war unharmed and untouched. "Notre Dame d'Amiens" is from Pater's miscellaneous studies:

The greatest and purest of Gothic churches, Notre-Dame d'Amiens, illustrates, by its fine qualities, a characteristic secular movement of the beginning of the thirteenth century. Philosophic writers of French history have explained how, in that and in the two preceding centuries, a great number of the more important towns in eastern and northern France rose against the feudal establishment, and developed severally the local and municipal life of the commune. To guarantee their independence therein they obtained charters from their formal superiors. The Charter of Amiens served as the model for many other communes. Notre-Dame d'Amiens is the church of a commune. In that century of Saint Francis, of Saint Louis, they were still religious. But over against monastic interests, as identified with a central authority —king, emperor, or pope—they pushed forward the local, and, so to call it, secular authority of their bishops, the flower of the "secular clergy" in all its mundane astuteness, ready enough to make their way as the natural protectors of such townships. The people of Amiens, for instance, under a powerful episcopal patron, invested their civic pride in a vast cathedral, outrivalling neighbours, as being in effect their parochial church, and promoted there the new, revolutionary, Gothic manner, at the expense of

the derivative and traditional, Roman or Romanesque, style, the imperial style, of the great monastic churches.

Hence the splendour, the space, the novelty, of the great French cathedrals in the first Pointed style, monuments for the most part of the artistic genius of laymen, significant pre-eminently of that Queen of Gothic churches at Amiens. In most cases those early Pointed churches are entangled, here or there, by the constructions of the old round-arched style, the heavy Norman or other, Romanesque chapel or aisle, side by side, though in strong contrast with, the soaring new Gothic of nave or transept. But of that older manner of the round arch Amiens has nowhere, or almost nowhere, a trace. The Pointed style, fully pronounced, but in all the purity of its first period, found here its completest expression. And while those venerable, Romanesque, profoundly characteristic, monastic churches, the gregarious product of long centuries, are for the most part anonymous, as if to illustrate from the first a certain personal tendency which came in with the Gothic manner, we know the name of the architect under whom, in the year A.D. 1220, the building of the church of Amiens began—a layman, Robert de Luzarches.

Light and space—floods of light, space for a vast congregation, for all the people of Amiens, for their movements, with something like the height and width of heaven itself enclosed above them to breathe in;—you see at a glance that this is what the ingenuity of the Pointed method of building has here secured. For breadth, for the easy flow of processional torrent, there is nothing like the "ambulatory," the aisle of the choir and transepts. And the entire area is on one level. There are here no flights of steps upward, as at Canterbury, no descending to dark crypts, as in so many Italian churches,—a few low, broad steps to gain the choir, two or three to the high altar. To a large extent the old pavement remains, though almost worn out by the footsteps of centuries. Priceless, though not composed of precious material, it gains its effect by ingenuity and variety in the patterning, zigzags, chequers, mazes, revealing respectively, in white and grey, in great square, alternate spaces—the original floor of a mediæval church for once untouched.

Strange as it may seem, in this "queen" of Gothic churches, there is nothing of mystery in the vision, which yet surprises, over and over again, the eye of the visitor who enters at the western doorway. From the flagstone at one's foot to the distant keystone of the chevet, noblest of its species—reminding you of how many largely graceful things, sails of a ship in the wind, and the like! —at one view the whole is visible, intelligible;—the integrity of the first design; how later additions affixed themselves thereto; how the rich ornament gathered upon it; the increasing richness of the choir; the realms of light which expand in the chapels beyond; the astonishing boldness of the vault, the astonishing lightness of what keeps it above one; the unity, yet the variety of perspective. There is no mystery here, and indeed no repose. Like the age which projected it, like the impulsive communal movement which was here its motive, the Pointed style at Amiens is full of excitement. Go, for repose, to classic work, with the simple vertical law of pressure downwards. Here, rather, you are conscious restlessly of that sustained equilibrium of oblique pressure on all sides, which is the essence of the hazardous Gothic construction, a construction of which the "flying buttress" is the most significant feature. Across the clear glass of great windows of the triforium you see it, feel it, at its Atlas-work audaciously. "A pleasant thing it is to behold the sun" those first Gothic builders would seem to have said to themselves; and at Amiens, for instance, the walls have disappeared; the entire building is composed of its windows. Those who built it might have had for their one and only purpose to enclose as large a space as possible with the given material.

No; the peculiar Gothic buttress, with its double, triple, fourfold flights, while it makes such marvels possible, securing light and space and graceful effect, relieving the pillars within of their massiveness, is not a restful architectural feature. Consolidation of matter naturally on the move, security for settlement in a very complex system of construction—that is avowedly a part of the Gothic situation, the Gothic problem. For the mere *melody* of Greek architecture, for the sense as it were of music in the opposition of successive sounds, you got *harmony,* the richer music generated by opposition of sounds in one and the same moment; and were gainers. And then in contrast with the classic manner, the vast complexity of the Gothic style seemed, as if consciously, to correspond to the richness, the expressiveness, the thousandfold influence of the Catholic religion, in the thirteenth century still in natural movement in every direction. The later Gothic of the fifteenth and sixteenth centuries tended to conceal, as it now took for granted, the structural use of the buttress, for example; seemed to turn it into a mere occasion for ornament, not always

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pleasantly:—while the ornament was out of place, the structure failed. Such falsity is far enough away from what at Amiens is really of the thirteenth century. In this pre-eminently "secular" church the execution, in all the defiance of its method, is direct, frank, clearly apparent, with the result not only of reassuring the intelligence, but of keeping one's curiosity also continually on the alert, as we linger in these restless aisles.

The best stained glass is often that stained by weather, by centuries of weather, and we may well be grateful for the amazing cheerfulness of the interior of Amiens, as we actually find it. Windows of the richest remain, indeed, in the apsidal chapels; and the rose-windows of the transept are known, from the prevailing tones of their stained glass, as Fire and Water, the western rose symbolizing in like manner Earth and Air, as respectively green and blue. But there is no reason to suppose that the interior was ever so darkened as to prevent one's seeing, really and clearly, the dainty ornament, which from the first abounded here; the floriated architectural detail; the broad band of flowers and foliage, thick and deep and purely sculptured, above the arches of nave and choir and transepts.

The builders of the church seem to have projected no very noticeable towers; though it is conventional to regret their absence, especially with visitors from England, where indeed cathedral and other towers are apt to be good, and really make their mark. Robert de Luzarches and his successors aimed rather at the domical outline, with its central point at the centre of the church, the spire. The existing spire is a wonderful mass of carpentry of the beginning of the sixteenth century, at which time the lead that carefully wraps every part of it was heavily gilt. The great western towers are lost in the west front, the grandest, perhaps the earliest, examples of its species—three profound, sculptured portals; a double gallery above, the upper gallery carrying colossal images of twenty-two kings of the House of Judah; then the great rose; above it the ringers' gallery, half masking the gable of the nave, and uniting at their topmost stories the twin, but not exactly equal or similar, towers, oddly oblong in plan, as if never intended to carry pyramids or spires.

Such brilliant and immortal writing as this makes of the present volume a stimulus and an inspiration. It is therefore the more regrettable that the editor found no space to include selections from such men as Remy de Gourmont, Octave Mirbeau, Anatole France, or such lesser known but vivid writers as Vernon Lee, Benedetto Croce, Gordon Craig, Clive Bell, George du Maurier, or Ralph Adams Cram, or such masters as Leonardo da Vinci (who was a writer) or Vasari—to mention only a few who come immediately to mind in looking over the table of contents.

Art and Her Allies in New Books

GREAT ARTISTS AND THEIR WORKS BY GREAT AUTHORS. Compiled by Arthur Mansfield Brooks. Boston, Mass.: Marshall Jones Co.

The prime purpose of this book is to present, in small compass, the clearly reasoned opinions of men who have treated the philosophy of art not less with simplicity of language than depth of understanding: novelists and essayists not less than professed critics. The book contains 107 selections, from a list of writers including names of such varied suggestion as Plutarch, Thackeray, John Ruskin, James McN. Whistler, Viollet-le-Duc, Nathaniel Hawthorne, Walter Pater, Rodin, Edward Gibbon, Havelock Ellis, John Addington Symonds.

OLD NEW ENGLAND DOORWAYS. By Albert G. Robinson. New York: Charles Scribner's Sons.

An essay profusely illustrated from the author's unique collection of photographs of oldtime New England houses and doorways.

THE FINE ART OF PHOTOGRAPHY. By Paul L. Anderson. Philadelphia: J. B. Lippincott Company.

This volume might be entitled "Painting with the Camera," as it deals with photography as a fine art. Its aim is to point out the underlying principles of *art* in so far as they are applicable to photography, and to encourage the student of the subject to apply these principles in his own work.

PROGRESSIVE STEPS IN ARCHITECTURAL DRAWING. By George W. Seaman. Peoria, Ill.: Manual Arts Press.

A step-by-step method for student-draughtsmen, together with details of construction and design, to be used as a textbook in draughting courses, and as a reference book in architectural offices.

CHATS ON ROYAL COPENHAGEN PORCELAIN. By Arthur Hayden. New York: Frederick A. Stokes Company.

A history of this field from 1760 to the present date, with valuable chapters on the modern renaissance, and an additional chapter on the Copenhagen Art Faience as a new note in ceramic art.

ANATOMICAL DIAGRAMS. By James A. Dunlap. New York: The Macmillan Company.

Designed for the use of art students, with analytic notes, and an introductory preface by Dr. John Cleland, professor of anatomy in the University of Glasgow.

OLD ENGLISH INTERIORS. By C. J. Charles. New York: John Lane Company.

A descriptive and historical treatise on the development of English decoration with regard to the different periods. Profusely illustrated.

THE PAINTER'S PALETTE. By Denman Waldo Ross. Boston and New York: Houghton Mifflin Company.

This is a theory of tone relations as an instrument of expression by the lecturer on design in Harvard University. "The work of art is something, anything, that is particularly well done. To do anything well requires scientific knowledge, technical skill, and the habit of overcoming difficulties. In painting there are many difficulties connected with the use of the palette. It is the aim of this book to explain what they are and how they may be overcome, so that the purpose may be fulfilled and the idea expressed."

ENGLISH PAGEANTRY. An Historical Outline. By Robert Withington. Vol. 1. Harvard University Press.

Originating in the mists of pre-Christian folk custom, the pageant has always been conspicuous in the life of the English people, and, like all dramatic or semi-dramatic forms, it is a growth, deriving its different elements from various sources. This volume deals with the elements of the subject and its development through the Elizabethan period.

PICTURES OF LONDON by Celebrated Artists. 'The Studio,' Ltd.: London, Paris and New York.

Illustrations in color and monotone of familiar scenes of the British metropolis.

PICTURES OF PARIS by Celebrated Artists. 'The Studio,' Ltd.: London, Paris and New York.

The French capital by English, American and French artists.

EARLY ENGLISH WATER-COLOR Drawings by the Great Masters. Special Number to 'The Studio,' 1919.

Articles by A. J. Finberg, with representative illustrations in color and monotone.

ABRAHAM LINCOLN. A Play by John Drinkwater. Boston: Houghton Mifflin Company.

The much discussed drama success of London, soon to be produced in this country.

STUDIES IN THE ELIZABETHAN DRAMA. By Arthur Symons. New York: E. P. Dutton & Company.

In this volume are gathered together more than a dozen acute and illuminating essays on Shakespeare and contemporary plays and playwrights. Originally contributed to various reviews and magazines, they have been here brought together and thoroughly revised by Mr. Symons, so that they represent—as now printed—some of his most mature and valuable critical achievements, couched in the distinguished and beautiful English of which Mr. Symons is the acknowledged master.

THE CHANGING DRAMA. By Archibald Henderson. Cincinnati: Stewart & Kidd Company.

A vital book, popular in style, cosmopolitan in tone, appraising the drama of the past sixty years, its changes, contributions and tendencies. Has an expression of the large realities of the art and life of our time.

EDUCATION BY VIOLENCE. By Henry Seidel Canby, Ph.D. New York: The Macmillan Company.

Essays on the war and the future by a distinguished professor of Yale University.

WHAT PICTURES TO SEE IN EUROPE. By Lorinda M. Bryant. New York: John Lane Company.

A new revised and enlarged edition of a book that has achieved a certain popularity. One chapter is devoted to the mistakes of sightseers in Europe and how to avoid them—the mistakes!

THE HOUSING OF THE UNSKILLED WAGE EARNER. By Edith Elmer Wood. New York: Macmillan Company.

The author takes up the various philanthropic schemes and those of private corporations to build model dwellings. Her argument is that the general problem is one which is clearly up to the community, and that it has become a social duty to make sure that the dwellings of even the poorest citizens are clean and wholesome.

ANTIQUE JEWELRY AND TRINKETS. By Fred W. Burgess. New York: G. P. Putnam's Sons.

This is an addition volume to the "Home Connoisseur Series." Careful examination of museum exhibits, varied assortments of antique jewels in dealers' stocks, and elsewhere, has enabled the author to gather much useful information about these so varied curios, the work of man in past ages and of all civilized nations of recent times. There are 142 illustrations.

MASTERPIECES OF PAINTING. By Orlin H. Venner. Lincoln, Neb.: The Claflin Company.

Prepared as an elementary textbook on picture study in the public schools by the educational director of the Presbyterian Churches of Nebraska, this book aims to facilitate picture study. It aims to emphasize the social significance of pictures. It may be a trifle too elementary to attain wide service.

RECONSTRUCTING AMERICA: Our Next Big Job. Edited by Edwin Wildman. Boston: The Page Company.

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MODERN JAPAN. By Amos S. Hershey. Indianapolis: Bobbs-Merrill Company.
This book deals not with cherry blossoms and geisha girls but with political, industrial, social and educational phases of Nippon.

A GOLDEN AGE OF AUTHORS. By William Webster Ellsworth. Boston and New York: Houghton Mifflin Company.
Reminiscences and recollection of a distinguished publisher.

THE CHURCH AND ITS AMERICAN OPPORTUNITY. By Various Writers. Edited by Charles Lewis Slattery. New York: Macmillan Company.

PAINTING. By W. A. Sinclair. Boston: Four Seas Company.
A brief theoretical essay on the art.

THE ELEMENTS OF PHOTOGRAPHY. By Frank R. Fraprie. Boston: American Photographic Publishing Company.
Practical advice and information for beginners.

Dynamic Symmetry and the "Diagonal"

SUCH a large quantity of material has come to light as a result of Jay Hambidge's discovery of the principle of dynamic symmetry that he has undertaken the publication of a monthly devoted to this new theory of art. It is to be called *The Diagonal,* and will be published by the Yale University Press. It will be devoted to the explanation of dynamic symmetry and its application to different phases of design. A preliminary announcement gives the following explanation of Mr. Hambidge's discovery:

"Since the first century B. C., many efforts have been made, by artists and others, to reduce the human structure to some scheme of proportion. Bertram Windle, an English lecturer on fine art, enumerates eighty-eight. This list includes the names of some of the most famous artists of the middle ages such as Cimabue, Giotto, Michael Angelo and Albrecht Durer. If the schemes advanced by these men were used, then, without exception, the human figures produced thereby would be static, and therefore untrue to nature. If nature is a criterion apparently static man could not function. The authors of these schemes of proportion follow, in one way or another, the discredited Roman author Vitruvius or the Roman tradition of classic art wherein the human form is reduced to certain multiples and fractions of a unit derived from the figure, such as seven and one-half heads for the stature, so many forearms, or hands or feet or noses, or certain multiples of the back bone. One author has an elaborate scheme for the construction of a sexless figure which is to be used as a base for the creation of a man or a woman by the addition of certain quantities to hips or shoulders. There is a story that the teacher of Velasquez advised him that it was not necessary to study the female figure from life as he could obtain all the necessary information from Durer's scheme for female proportion.

"It is almost needless to say that the employment of such schemes would produce a mechanical result; be no more than a recipe. One aspect of static symmetry is produced by using units of length, these units, when extended to area or volume, creating automatically a series of squares or cubes or some even fractional part of such forms. Even a casual examination of the human figure shows that it is impossible to reduce the model to any scheme depending upon multiple units. Moreover there are no two human figures exactly alike although there is a tendency toward a norm. Too much strain toward a normal or ideal figure type, however, is dangerous for the artist; first, because character is weakened, and, second, because such an ideal will be arbitrary or personal unless the real human proportions are understood. Dynamic symmetry shows us that, in its basic aspect, the proportions of the human figure are identical with the proportions of the plant; that vegetable and animal architecture are essentially the same. And, for the purpose of direct observation and checking, the animal is better than the plant structure because the animal skeleton is comparatively stable. The symmetry of the classic Greek figure, as we find it in statuary, is dynamic. The symmetry of the human figure is dynamic. As far as the record shows the figure of art, since the classic period, is static. Whatever good there is in the human figure of art since the classic period results from feeling or intuition on the part of the artist; certainly not from knowledge.

"This statement is not intended in any way to belittle the high excellence of the best art of the past two thousand years. It refers to the human figure only. The superficial proof of the statement lies in the superiority of the Greek figure. The excellence of mediæval and modern art lies in other qualities than those obtainable from a just construction of man's form."

Some twenty years ago, Mr. Hambidge, being impressed by the incoherence of modern design and convinced that there must exist in nature some correlating principle which could give artists a control of areas, undertook a comparative study of the bases of all design, both in nature and in art. This labor resulted in the determination of two types of symmetry or proportion, one of which possessed qualities of activity, the other of passivity. For convenience, the active type was termed dynamic symmetry, the other, static symmetry.

Careful study of the anatomy of the human figure, in the light of dynamic symmetry, recently made by Mr. Hambidge at the Harvard Medical School, has disclosed many new and startling ideas connected with the construction of the figure for artistic purposes. These ideas, amply illustrated, will receive special consideration in *The Diagonal.*

The major portion of the Greek material to be published by *The Diagonal* will be from the European museums.

Exhibitions in the New York Galleries

AMONG the art galleries in New York it is becoming more and more the custom to follow the lead of society and time exhibitions to follow the opening of the Grand Opera season continuing their shows into late Spring and, in some cases, well into the Summer—since through this means not only does the New York public benefit by this timing arrangement but also do the spring and early summer visitors and transients from other parts of the country.

This year, the art season is just getting into harness and there are some startling changes in store for the regular gallery visitors. Chief among these is the removal of the Kraushaar Gallery from their long occupied location on Fifth Avenue near 28th Street, to 680 Fifth Avenue—opposite St. Thomas' Church. Their move occurs November 1st and their first exhibition about November 15th, will be of the etchings of the famous French artist Alphonse Legros, which promises to prove of intense interest to lovers of this fine art and the Kraushaar Gallery expects a most successful exhibition.

Beginning October 20th the Macbeth Gallery, 450 Fifth Avenue, opened a three-week exhibition which is called a "15 by 15 show," that is to say, there are fifteen paintings by fifteen American artists and it is extremely interesting both as to choice of subjects and their arrangement.

The roster of artists exhibiting includes the names of Chase, C. H. Davis, Ochtman, R. E. Miller, C. Francis Murphy, Ryder, C. W. Eaton, Frieseke, Wm. Sartain, T. W. Dewing, his wife, M. C. Dewing, Childe Hassam, Ivan Olinsky, Lathrop and Paul Dougherty.

Though most of the paintings have been shown before, this combination is new and very delightful in that it gives the visitor an opportunity to compare the works of these able artists.

The Knoedler Gallery, 556 Fifth Avenue, is holding two exhibitions at one time. One, of the official portraits of the Allied Commanders by Dana Pond, holds

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considerable interest for us Americans because of our distance from the seat of war and our unfamiliarity with the appearance of these great personalities.

Interesting as this show is, it is shadowed by the ultimate charm of the remarkable paintings of Ireland by Power O'Malley. This scion of Erin is an American whose education and art education have been entirely pursued of New York.

Indeed his first knowledge of Ireland dates no further back than eight years and one gathers that his exquisitely sympathetic treatment of his subjects is perhaps due to what he has learned of that lovely land from his forbears in this country.

Two large rooms are filled with his paintings most of which were shown at the Gaelic League in Dublin seven years ago with tremendous success. At that time critics and connoisseurs agreed that he had revealed the spirit and substance of Ireland.

Every side of Irish life is represented. Portraits of various types, landscapes, village life and interiors. Three paintings stand out as exceptional: "The Dark Cloud," "A Grey Day" and "Road to the Sea." In all these the wistful sadness that forever hangs over this charming land is felt intensely. The exhibition is too large to admit of extended criticism but art lovers should make a point of visiting it not once but several times.

The Arden Gallery, 599 Fifth Avenue, has been holding an exhibition of the war collection of Mr. A. E. Gallatin that is of thrilling interest. There are four medals in bronze by Manship and Antonin Mercie, three drawings by Renoir, Boardman Robinson and Raemaekers, a drypoint by McBey, and thirty-seven lithographs by almost as many artists of many nationalities and including such brilliant names as Nevinson, Dulac, Bone, Shannon, Brangwyn, Pryse, Hassam, Steinlein, Forain, Benito, L. Jonas, Sem, Bellows and Pennell.

One is at once impressed by the fine taste of this collector, who has not hesitated to assemble in one exhibition works of such diverse interests, and seldom does one find so much entertainment in so small a show.

One of the most remarkable things in the collection is Edmond Dulac's "Poland, a Nation," which must be seen to be appreciated, and Mr. Gallatin is to be congratulated on his collection and thanked for his courtesy in showing them to the public.

At the Ehrich galleries, 707 Fifth Avenue, Frank Brangwyn's war posters are attracting not only the habitues of the galleries but many people who do not regularly attend such exhibitions. This artist's work is too well known to call for mention further than to say that this collection of posters is of such an amazing strength as to be almost overpowering and one recognizes instantly the enormous influence this artist wielded in recruiting soldiers for England during the war.

As usual futurism, post-impressionism and all the modern-isms fill the walls of the Daniel Gallery at 2 West 47th Street. Out of the maze of color the visitor encounters two pictures, "The Bathers" by Glackens, and "Along the Shore" by Prendergast, stand out. And Ernest Lawson's three pictures show all his lustrous clarity of color and satisfying traits of artistry.

The Henry Reinhardt Gallery, 565 Fifth Avenue, is holding an exhibition of paintings by six artists whose works are well known. It is of peculiar interest in that the artists have arranged the show, selected the paintings, and hung them to suit themselves. The list includes Hobart, Nicolls, Edwin Potthast, Elliott Clark, Ivan Olinsky, El Volkert and Henry B. Snell.

Scott and Fowles, 590 Fifth Avenue, are holding an exhibition of paintings by Chase, Wyants, Harrison,

Inness, Dewey and C. H. Davis, and all artists being so well known as to warrant only thanks to this firm for presenting them again for our pleasure.

Kennedy & Co., 613 Fifth Avenue, is showing forty-one engraved portraits of Washington by almost as many artists and some forty other engravings of other Early Americans.

Altogether it forms a most entertaining exhibition that appeals not only to Americans but to all art lovers.

Arthur Ackerman & Sons, Inc., 10 East 46th Street, have on view a fine and colorful array of old sporting prints that will gladden the hearts of every lover of these quaint works of art. And for November the gallery has scheduled a water-color exhibit and drawings by Bertram Sandy of American aeroplanes at work. None who heard the whistling debut of the Liberty motors on the Western front in June, 1918, will miss seeing this show any more than that they will ever forget the joy that flooded them when they first heard the throbbing of this motor in air. It is said that Sandy's exhibition in London was crowded continually and a repetition of English enthusiasm is anticipated for New York.

Beginning November third, Gimpel & Wildenstein, 647 Fifth Avenue, will hold an exhibition that will include works of all the most important American artists (painters, sculptors, engravers), and a perusal of the list reveals an all-American assemblage of first water. Aside from its interest as an exhibition of art it is particularly pleasing to be able to see a complete presentation of American art works. The public will do well to note the date of this show and benefit by it.

An exhibition of modern French art, brought together under the auspices of the French government, with the expressed hope of drawing France and this country closer together in matters of art, will be shown this fall in the large exhibition room of the Metropolitan Museum of Fine Arts, where now the loan exhibition of laces and tapestries is installed, and in smaller galleries adjoining. It will consist of paintings, a limited number of sculptures, and examples of the decorative arts, and be representative of the best French work in these various branches. All arrangements have been made by the French Ministry of Public Instruction and the Fine Arts, and the organization known as the Triennale, which unites the three principal societies of artists—the Artistes Français, the Société Nationale des Beaux-Arts, and the Salon d'Automne. Co-operating with these authorities in this country are Maurice Casenave, director-general of the French Services in the United States, and his assistant, Lieut. C. Michaux, in charge of the bureau of arts and publicity. The selection of the works to be included in this exhibition is being made in France by a jury appointed by the Ministry and the Triennale. We have the assurance that the selection, while it will be limited to modern art, will not be confined to any one school or tendency. The precise date of this exhibition has not yet been determined, but it is probable that it will be opened in November and continue on view for a month, after which it will be shown in other large cities.

VISION

I love all things that pass: their briefness is
Music that fades on transient silences.
Winds, birds, and glittering leaves that flare and fall,—
They fling delight across the world; they call
To rhythmic-flashing limbs that rove and race . . .
A moment in the dawn for Youth's lit face;
A moment's passion, closing on the cry—
"O Beauty, born of lovely things that die!"

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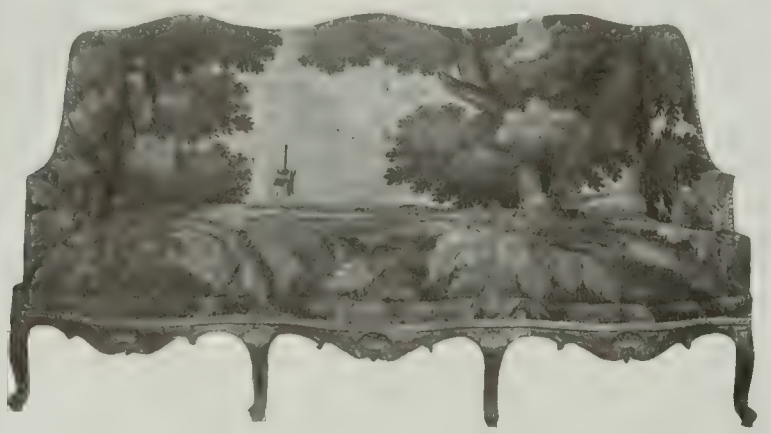

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A Folio of "Applied Art"

"APPLIED ART" is a collection of designs comprising fifty plates purporting to show contemporary tendencies in American industrial art. It is edited by Herbert E. Martini, and published by F. K. Ferenz in New York City. Honorary editors are John Cotton Dana, of the Newark Free Public Library; Heyworth Campbell, art director of a number of popular magazines; M. D. C. Crawford, design editor of *Women's Wear;* and H. A. Weissberger, an advertising expert. Each of these contribute an essay concerning various phases of industrial art, while Mr. Martini contributes a general preface, indicating the purpose of this folio and the collections which will from time to time be published.

In looking forward to the development of our applied arts, Mr. Campbell warns us against the pitfalls of "professionalism unaided, uninspired by idealism," which leads always to dullness. "Idealism, on the other hand, severed from experience is often unsound." He suggests as the true solution the constant blending of theory and practice as a prerequisite in elevating the standard of practical professional work.

Perhaps the most hopeful expression for America's future in the industrial arts is that of John Cotton Dana, who strikes a much-needed note of patriotism for our own undervalued achievements:

"I am in the habit of telling friends who misprize American output in the art field that they forget two things:—One, that this is a new country, still in its pioneer period, a period in which it is extremely difficult to divert attention and due rewards from things that press to be done which when done are well rewarded, to things that mean much to life but are not essentials in pioneering. The other, that when they misprize our art they probably are thinking of what they call the 'great' arts of painting, sculpture and architecture, being unmindful of our recent marvelous advance in illustration, decoration or applied design.

"These advances have come in the only way in which high skill, originality, courage, patient study and labor can ever come into any part of the field of art production—and that way is the very direct and simple one of ready-to-pay demand. Genius and talent must live, even if the living be only a crust. While our art journals, books, museums and schools of art have been speaking much of high ideals; while our rich have been spending millions on European art products but only dimes on those of America, our magazines, newspapers, textile weavers, advertisers and other men of commerce have been searching for men of talent and hard work, paying them a living wage for their output in the 'minor' arts.

"The daily need felt by the common man for something to beautify, or commerce to make more attractive and saleable, to illustrate and explain,—these have brought light and encouraged the study and the work of scores of men who are giving us daily better and better products in the art field.

"We are as artistic a people—meaning by that a people with as large a percentage of natural art ability—as any now on earth. In the grander reaches we are not yet artistic, in the sense that we do not promise liberal rewards to painters, sculptors and architects. In the less grand, but more important, fields of decoration, design and illustration we have in late years offered good wages and got good results. . . .

"It is not four years since we of Newark offered a large prize to the winning poster in a national competition. Were I to set out the total results of that call, beside a group of posters contributed in recent months to the service of the war, the advance in this very special art form, even in four years, would seem almost incredible. Thanks to the growing insistence of demand and thanks to the rapid betterment in the quality of demand, the supply of good, wholesome art products steadily increases in volume and quality."

This initial folio of fifty plates is decidedly a step in the right direction. Some of our native American decorative artists are eloquently represented—men, for instance, like Franklin Booth, whose work in black and white has its own dignity and strength, a master both in the field of illustration and advertising art; the Ressel artists of delicacy and subtlety; Charles B. Falls, another American of versatility and power, as well as others.

The Modernity of William Morris

THE eighteenth century revival began to make itself felt just at the moment of Morris' death. Standing at the dawn of a new era in industrial art, Americans will find much of value in the ideas of this innovator. He came as a great circle of light into the industrial communities, telling tales of delight and enlightenment to the art world of wool, stained-glass, textiles and leather. He brought into his work and the work of others a philosophy of practical application, and the thought that at that very time all artisans were but a link of lasting endurance between the great things that had been and the better things that were to come.

We picture him, a humanist, with great mane of hair, blue shirt, a good listener and a good story teller, and of powerful personality, doubly able to tell, through his intensely practical knowledge, learned by his plunge into the thick of the fight, face to face with the great labor problems which advanced his interests for human freedom and a new social system.

He held that to exist and flourish, art must be freed from mechanical servitude, and, to have validity, can no longer be outside our lives.

He was ever a lover of beauty, and before all, of architecture, with an understanding of the creative in art, and he carried with him into his shops this constructive art sense. A constructive sense powerful and human, that was weakened only by an excessive socialistic trend of thought which ran far ahead of his time.

His associates were men of interest and individuality —Rossetti, Ruskin, Burnes, Jones—all forming a link of good fellowship and intimacy of lasting endurance, each man standing out in prominence among the men of that day.

The following extracts from Morris exactly denote the aims of the best artists and artisans today:

I must in plain words say of the decorative arts, of all the arts, that it is not so much that we are inferior in them to all who have gone before us, but rather that they are in a state of anarchy and disorganization, which makes a sweeping change necessary and certain.

The only real help for the decorative arts must come from those who work in them; nor must they be led, they must lead.

There is a great deal of sham work in the world, hurtful to the buyer, more hurtful to the seller, if he only knew it, most hurtful to the maker; how good a foundation it would be toward getting good decorative art . . . if we craftsmen were to resolve to turn out nothing but excellent workmanship in all things, instead of having, as we too often have now, a very low average standard of work, which we often fall below.

I do not want art for a few, any more than education for a few, or freedom for a few.

Art is a very serious thing, and cannot by any means be dissociated from the weighty matters that occupy the thoughts of men.

In my mind it is not possible to dissociate art from morality, politics, and religion. Truth in these great matters of principle is of one, and it is only in formal treatises that it can be split up diversely.

Surely if it be worth while troubling ourselves about the works of art of to-day, of which any amount almost can be done, since we are yet alive, it is worth while spending a little care, forethought, and money in preserving the art of bygone ages, of which (woe worth the while!) so little is left, and of which we can never have any more, whatever good-hap the world may attain to.

No man who consents to the destruction or the mutilation of an ancient building has any right to pretend that he cares about art; or has any excuse to plead in defense of his crime against civilization and progress, save sheer brutal ignorance.

Architecture would lead us to all the arts, as it did with earlier men: but if we despise it and take no note of how we are housed, the other arts will have a hard time of it indeed.

*Excerpts from "Hopes and Fears for Art." New York: Longmans, Green & Co., 1919.

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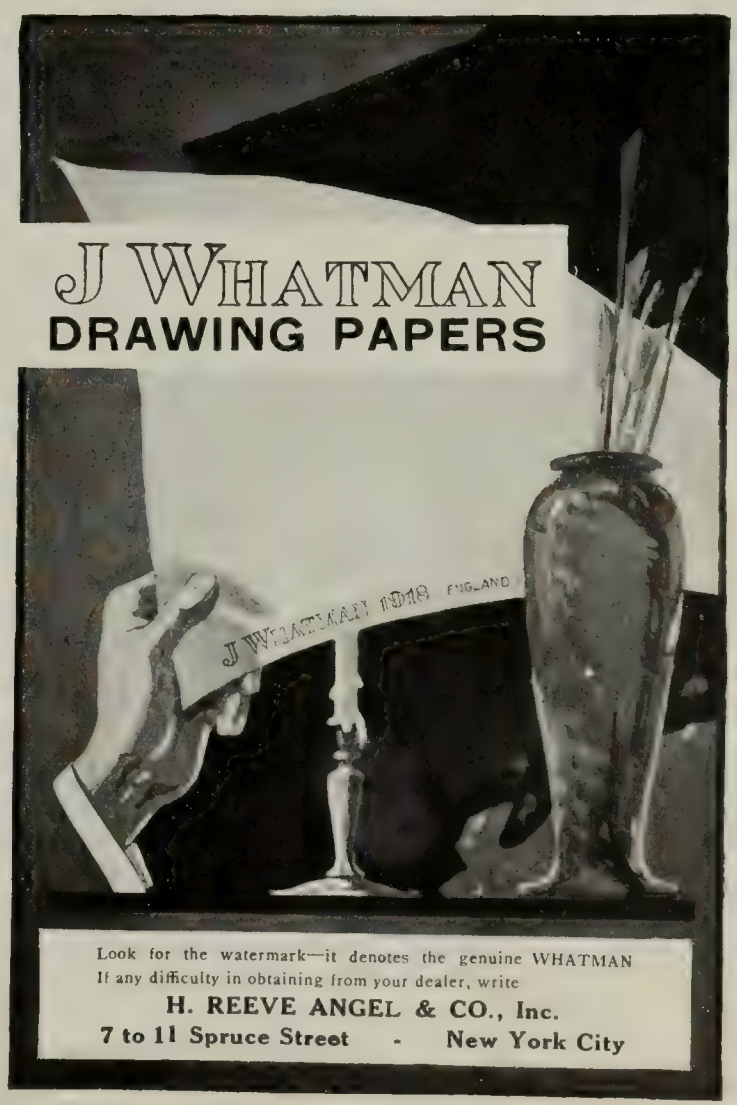

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Peking, the Violet City

ONE does not usually think of a city as a color or even in connection with color. We speak of them as being clear or otherwise; as being sunny, cloudy or foggy, but with the exception of the fogs of London and the brilliant skies of New York who but a few remember, the lovely opalescent mist that enshrouds Paris half the year, or the flaming reflexions of Venice

It has remained for Will Thompson in the September, 1919, issue of "Asia Magazine" to tell Occidentals of the exquisite hues of old Peking in paragraphs so charming as to make them interesting to everyone who has not seen this capital of ancient civilization. Mr. Thompson says in part:

"Late afternoon; on the wall of the Imperial City. Had I been asked to write an essay on the apotheosis of Peking, I assuredly would have written this one. Dreams of a golden dusk spent in the old garden of Prince Ching, last and greatest of the ultra-Manchus, have left their indelible impress deep in my inner consciousness. From such a place, at such a time, in company with such a personage, should an apotheosis be written. Alas, unhappily for me, it has not been done; and this remissness in my duties can never, I fear, be remedied. Past closed palaces and blood-colored walls of crumbling temples, accosted and dazzled by the late October sunshine, streaked as with fingers winy-red, I have come on a mission through the labyrinthine streets of the Imperial City. The chrysanthemums were blooming in the old garden of Prince Ching; and my eyes were fairly dazzled by the light on the tiles of the ancient palace. On my way back I shall purchase a bouquet of the aromatic beauties to adorn the large vase of *cloisonné* on the inlay table in my ancestral hall. Peking and her chrysanthemums, and the walls and roofs of the Forbidden City! Yonder they lie, forbidden now as always, those gleaming tiles of pure yellow, those soaring roofs carved in the images of beasts and birds rising before me, clad in a purple diaphanous veil which hides their lower parts.

"The Violet City permit me to call the widow of Peking; and Peking is bereft of her ancient Emperors. Whether or not an Imperial head shall ever again sit in those magical corridors renowned since the Tartar conquest remains a matter of doubt. The Great Pure Manchu dynasty of Tsing, now at an end, enjoyed the unique distinction of being the last, perhaps, to sit on the Dragon throne; and though there are claimants aplenty to come forward and state their claims, not only of the Manchus themselves but presumed descendants and 'shadow emperors' of the ancient Mings, China has decided to try out her fortunes under presidential guidance for a while. Which is all well and good; but China—the China we have always read and dreamed about—without an Emperor! The idea seems at first a little incongruous, until we get used to it. Slowly the beams have faded from the little paved courtyard where for a brief moment they held their dance. In complete shadow now, the Violet City goes through its nightly transformation, as so many times before; yet no life stirs within those grim portals, grown suddenly cold and terrible under the spell of approaching night; no light gleams from those darkened windows. It is as if the shadow of death had passed suddenly upon the scenes of life, once bright and gay as a flower-garden, leaving in its wake wreck and ruin and a nameless impressive silence. Gone is all lightness and gaiety from the porticoes which I have been admiring; and everything is merged together in a solid mass of impenetrable violet, as if some gorgeous creation in lead had been dropped into the fire, then brought forth and allowed to cool. Again, as I look at the curious phantasmagoria before me, the outline of Coal Hill and the farthest palace-roof appears cut out of purple cardboard, perfectly flat against a copper sky. Night descends, the stars thrill out expectantly; and still I sit, motionless, entranced by the magical dance of vapors in the cauldron-brew of night. The Violet City appears to rise, to grow taller, as by one supreme effort, then to fade, to melt slowly into the azure sky of which it forms a part. The copper glows linger, reluctantly, then turn to rose, like footprints of a departing Empress in the pasque-flower sky. And then I rise and turn back from the wall, saying softly to myself, 'The Violet City is the widow of autumn—the apotheosis of Peking!' "

Intimate Stories of Great Musicians

ORIGIN OF THE NAME "KREUTZER SONATA."

IT was only a whim of Beethoven's that his famous composition was dedicated to the Franco-German violinist, Rudolph Kreutzer (born 1766 at Versailles; died at Geneva in 1831). Originally a certain Bridgetower, a young violinist of his day, was chosen for the honor but on account of a quarrel with him over a young lady, Beethoven, in a rage, erased Bridgetower's name from the title page, placing in its stead Kreutzer—whom he had never seen!

BEETHOVEN'S KISS.

When Liszt was but twelve years of age (in 1823), he gave a concert which was attended by Beethoven, who wished to encourage the youthful prodigy through his presence. When the little virtuoso came out on the platform, he saw the famous composer in the front row. Instead of being unnerved by the great man's presence, it was an inspiration to Liszt. In the storm of applause which followed the first performance, Beethoven stepped up on the platform, caught the little fellow in his arms and kissed him on both cheeks. Liszt never forgot the incident which he used to repeat with great pride.

A MUSICAL PRIEST.

The celebrated violinist and composer, Antonio Vivaldi (1675-1743), during the last years of his life director of the Venice conservatorio della Pietà and the form of whose concertos served Bach as a model for his clavichord and orchestra concertos, was a Catholic priest.

Once, when officiating at Mass, a musical idea struck him; he left the altar and went to the vestry to set the thought down. This done, he quietly returned to the church and absent-mindedly resumed the service.

He was immediately discharged, but his bishop, who probably had a weak spot in his heart for the musical art and its votaries, restored Vivaldi to his post, on the ground that, "being a musician he could not have been in his right mind!"

CAMPANINI AS SOLDIER.

Few people may know that the famous opera singer, Italo Campanini (1846-1896), was one of the first to serve as a volunteer under Garibaldi. He fought at Marsala (1860) with great distinction, receiving, in spite of his youth, the commission of a sergeant. At the battle of Capua he was wounded by two sabre cuts, carrying the scars on his neck and right cheek to the end of his life.

EMPRESS CATHERINE II. OF RUSSIA AND HER MUSIC TEACHER.

The famous dramatic composer, Giovanni Paisiello (1741-1816), teacher of Catherine, provoked the jealousy of a Russian field Marshal, one of the numerous favorites of the erotic Semiramis of the North. The Marshal, after a peculiarly violent scene with Paisiello, gave the Italian virtuoso a blow which was immediately returned with accumulated interest.

In a rage, the Marshal ran to Catherine asking Paisiello's death. "My dear Marshal," said the Empress with a malicious smile on her lips, "you forget your dignity in striking an unoffending man and a great artist; as to rank, it is in my power to make fifty Marshals, but not one Paisiello."

Catherine's tongue was always as sharp as her wits, her political cleverness and the enormous power her autocratic position gave her. Yet she could be as kind as she was harsh and always gave fullest encouragement and co-operation to artists and art development in her empire.

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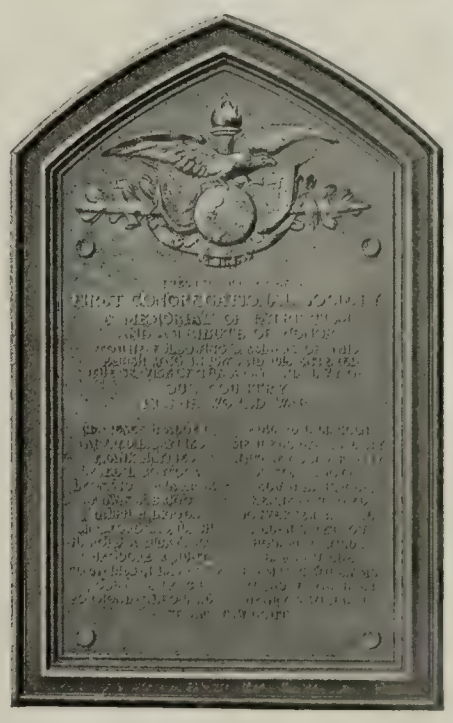

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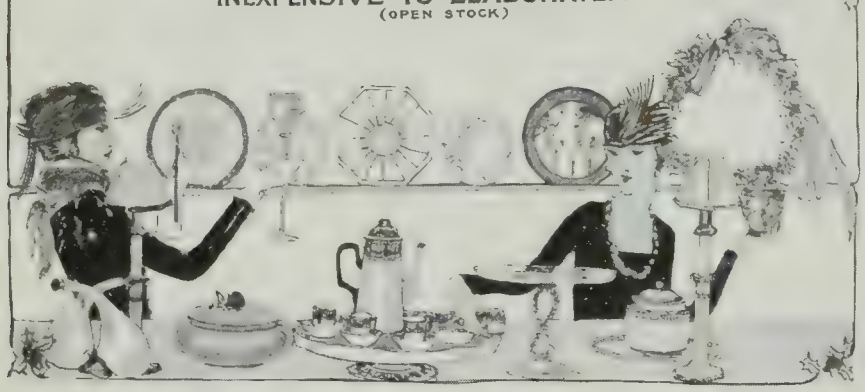

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Foreign Contributions to Our Gardens

EVERY fall, in France and Holland, a small army of gardeners gets busy transplanting tiny bulblets. The second year these bulblets become bulbs and the third year they come to America, so full of vigor and vitality that, in some instances, water and pebbles are sufficient to cause them to produce flowers. The Hyacinths, Tulips and Daffodils we get from abroad are really flowers in embryo. All they need to burst into bloom is some soil, plenty of water and the congenial atmosphere of the home during the winter or the coaxing sunshine of early spring days.

France sends us several kinds of Narcissi and Roman Hyacinths. These and the Paper White Grandiflora Narcissi are so easily "forced" that any friend of flowers may have them in bloom by Christmas, in either soil or bowls with pebbles and water, from bulbs secured during October. The secret of success in growing these bulbs well is to keep them in a reasonably cool, dark place long enough to encourage them to make a good root growth. This applies particularly to the Roman Hyacinths. The Narcissi may be kept in the living room where their development in water will prove interesting from day to day.

To Holland we are indebted for the fragrant Hyacinths, the showy Tulips and graceful Daffodils. While the majority of them lend themselves equally well to indoor and outdoor culture, it is their more liberal planting outdoors that needs encouraging and fostering. The Hyacinths and early Tulips are especially fine for early flower beds, while the late classes of Tulips and Daffodils are at their best in the hardy border or naturalized in woods or meadows. The Darwin Tulips, especially, blooming in early May, are rapidly gaining in popular favor as one of the finest classes of flowers for both bedding and cutting. Among the Narcissi, the Poeticus type readily naturalizes and becomes a permanent feature of the landscape, if left undisturbed in the same spot for years.

The planting of all bulbs is simplicity itself and they do not require particularly rich soil. They should be planted as soon as available since their blooming qualities become impaired if left out of the soil too long after having been "cured," which is done on the other side. According to their size they should be covered with from two to four inches of soil; the greater depth for the larger bulbs and varying the depth according to the nature of the soil. Thus, in heavy soil, they should not be covered as deeply as in light soil of a more sandy nature.

In late years, due to extraordinary transatlantic shipping conditions, the bulbs have often reached us very late —as late as middle of November. This need not be cause for your depriving yourself of the beauty and companionship of next spring's flower beds. Simply prepare the beds in due time, as though you were getting ready for planting and then cover them with leaves, straw or any other mulching material available. Even bags held in place by boards will do to keep the ground from freezing. Then, when you *do* get the bulbs, uncover the beds and plant. While Europe promises us better transportation for this fall, it is best to be prepared for any emergency.

Notwithstanding the strikes that have impeded shipping on both sides of the Atlantic this fall, the transportation of bulbs is given priority by the department governing shipping in both of these countries and the latest advices inform us that bulbs will arrive in time. Hence there need be no worry by those contemplating their uses if care is followed in their preservation, development and final disposition as given above.

Foreign Art Notes

A BEARDSLEY PAINTING

IN a recent communication to the London *Nation,* Georges Derry of Chelsea, who has been making researches for a complete bibliography of the works of Audrey Beardsley, announces the discovery of what is perhaps the only existing oil painting by the famous master of black and white. Mr. Derry writes: "It is a finished picture on an unframed canvas, 30 in. by 25 in., and is a version of a well-known black and white drawing. Its condition was somewhat dirty when discovered, and is now being cleaned.

"Major Haldane Macfall and Mr. F. H. Evans, the well-known Beardsley collector, are both of opinion that it is genuine.

"Major Macfall writes: 'I have never before seen a picture in color by Beardsley that gave the slightest hint that he might become a painter, but on seeing the *caprice* I feel sorry he did not persist. Of course, the history of the picture makes it absolutely certain to be a Beardsley, but, to tell you the truth, the only proof to which I pay any attention is the craft and achievement of the work."

"A curious part is that *on the back* of the canvas is an unfinished sketch in oils which is recorded in Mr. Aymer Vallance's 'Catalog' (1909, John Lane).

"I hope to place the picture, when cleaned, within reach of any who may be interested."

MANTUA GETS BACK ITS NINE TAPESTRIES

MANTUA—famous for its Renaissance and for the part it played in the struggles between the dukes of Mantua and Gonzaga—has regained its celebrated tapestries, lost when the city was ceded to Austria.

Nine in number, done from paintings by Raphael and inspired by and illustrating the lives of St. Peter and St. Paul, these wonderful masterpieces of the tapestry-maker's art are so precious that a sonnet was dedicated by Eugisto Callides to Signora Antonia Carre-Lovenzini who repaired them. The tapestries are now on exhibition in the galleries of the Ducal Palace, whence the tapestries were taken. Since their return, the palace has become the scene of brisque battle between the critics, one faction declaring them to be out of harmony with the severity and coldness of the architectural setting, another holding that the neo-classicism of the palace gives the tapestries their best effectiveness as rich and vivid designs in color.

PRADO MUSEUM TO BE DOUBLED IN SIZE

THE centenary of the Prado Museum at Madrid falls in November of this year and the event will be celebrated in a most ambitious manner. For months past, Don Aureliano de Bernete, the Director of the Museum in collaboration with Don Amos Salvador, Jr., the well-known Spanish architect, has been overseeing the building of an addition to the museum doubling the space formerly available.

The collections which will be housed in the new galleries include the chief masterpieces of Velasquez, notably "Las Meniñas," and "The Crucifixion," works by El Greco, Titian, Rubens, Poussin, Claude Lorrain and Goya.

The museum authorities and Don Salvador are to be congratulated on their success in obtaining a maximum increase of accommodation for the collections with a minimum alteration of the exterior appearance of the building.

The most notable feature in the new arrangement will, perhaps, be the "imperial room," which will contain the equestrian portrait of Charles V and Philip II, that of the Empress and the "Gloria" Charles took with him to Yuste to comfort him on his death-bed.

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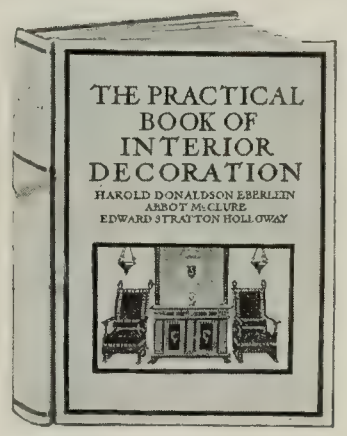

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The Louis Comfort Tiffany Foundation

NOT since the Juilliard bequest last spring of many millions of dollars to the music has such a remarkable gift been made to the furtherance of art as the splendid one just made by Mr. Louis Comfort Tiffany, wherein he has given his charming home estate "Laurelton Hall" at Cold Spring Harbor, L. I., together with its furnishings and art treasures as well as about eighty acres of land lying in the loveliest part of Long Island.

To this magnificent gift, Mr. Tiffany added the sum of over a million dollars to complete the foundation that is designed for the benefit of worthy young American artists and art students and thru them to become a benefaction to Art. Himself an artist who has done some of the most constructive and able work of all our American artists, Mr. Tiffany's plan has been well developed and has already been started under a board of trustees that has been admirably chosen and includes Robert W. de Forest, Daniel Chester French, Francis C. Jones, George F. Kunz, Henry W. de Forest and Charles Tiffany, with George F. Heydt as secretary and treasurer, Cass Gilbert, Robert Vonnoh, Harry W. Watrous and Mr. W. A. W. Stewart, who will act as an advisory committee.

At present the institution will be operated only in the summer and only men will be admitted tho women will be given their opportunities as soon as the facilities for them are made. These are being attended by Stanley Lothrop, formerly of the Boston Museum and recently a lecturer on fine art at the American Academy in Rome, who has been appointed director and is already at his task of organization.

This foundation is the culmination of the lifetime dreams of Mr. Tiffany for American art and will provide a place where artists, who have had elementary training, can study and work out their plans in sympathetic surroundings and, as might be expected, only those showing real talent will be admitted; a small fee for living expenses will be charged except in such cases when the committee feel that circumstances make it advisable to set this rule aside.

There will be no headmaster to prescribe unbreakable rules for work or methods. By stimulating a love of beauty and imagination, by giving free play to development of ideas Mr. Tiffany hopes to further art in a manner not equalled since the Renaissance.

Work has already begun on the dormitories and studios and the first dozen students are expected to take up their studies by May ninth of next year. The advantage these men will have over their fellow students of art not so fortunately placed, is incalculable. Enjoying exquisite natural beauty, in an environment of art, surrounded by art objects, these students will have every opportunity and no difficulties.

"Laurelton Hall" shelters an art collection that, while not including many classic pieces, is wide in scope and *high in quality* as might be expected from an artist of Mr. Tiffany's exquisite taste and judgment. Mr. Tiffany is of so retiring a disposition that the public does not know him except as the discoverer of the now world-famous favril glass. He is, in fact, a designer of interior furnishings and of costume of first rank as well as an artist working in all mediums. To him not only are American artists forever indebted for this splendid benefaction to American art but also the American public at large, since from it is certain to emanate eventually great works in both the fine and applied arts that will place America in the first rank in the world of Art.

What the Art Schools Are Doing

BOSTON UNIVERSITY SCHOOL OF EDUCATION

IT is worthy of notice that the department of art and architecture of Boston has been made a part of the School of Education. The courses established for the first year's work prepare the student for the later study and practice for the allied decorative arts, including architecture, interior decoration, furniture design, housing and civic improvement; stage setting and costume design, jewelry setting and crafts, including decorative design, textiles, bookplates, book covers, lettering, etc.; drawing and etching; painting in oil and water colors.

The department is under the general direction and charge of Frank Chouteau Brown, a Boston architect, who is recognized as a specialist in the designing of residences and country houses. Mr. Brown has designed some twenty-five productions for the professional theatre. He will teach lettering, decorative and architectural design and drawing, elements and history of architecture, stage craft, and will also assist in classes on sketching and illustration.

Miss Blanche E. Colman, who will have charge of the classes in drawing and history of ornament, interior decoration, and classes in theory of color and light, is a student of the School of Boston Museum of Fine Arts, the American Academy at Rome and the American School of Archeology at Rome. She had many years' experience as designer of interior decorations.

THE STOUT INSTITUTE APACE WITH THE TIMES—MENOMONIE, WISCONSIN.

THIS institute, supported by the progressive state of Wisconsin, represents an investment of three-quarters of a million dollars.

The school is wisely organized to prepare instructors for the industrial arts and household art subjects. For administrative purposes there are two co-ordinated departments each taking care of its particular problems.

Every course has been organized with the definite purpose in mind of preparing teachers who shall know their subjects, and shall be able to teach them. They will also be given a ground work which will stand at the bottom of the ladder—upon which they will climb to a better understanding, and an appreciation of the larger aspects and responsibility of their work.

While the officers of the Institute cannot guarantee positions to students upon graduation, they do everything in their power to assist them to positions they seem best qualified to fill. The entire problem is solved with a human touch unequalled in most of the institutes with the same interests in view.

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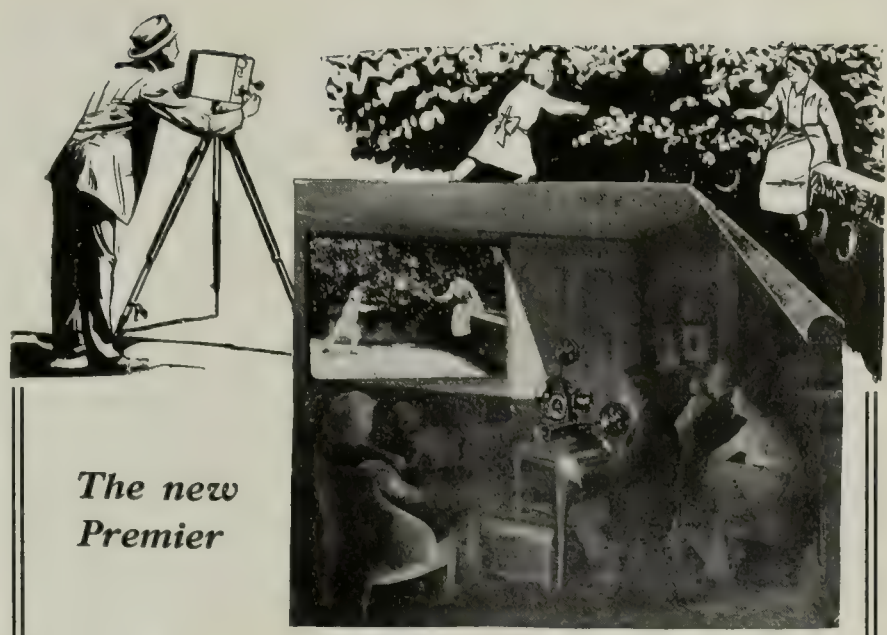

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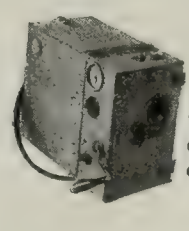

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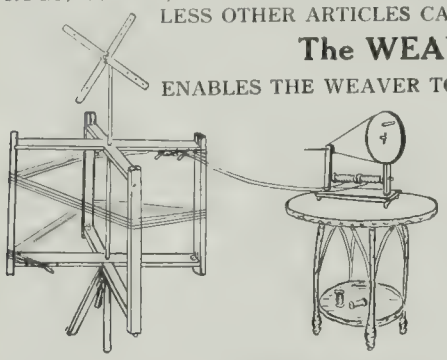

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Queries and Answers

(ARTS & DECORATION *will be glad to answer any questions on Art that puzzle its readers.*)

Q—Being intensely interested in the Jewish people, I read with great sympathy your article on Adolph Lewisohn as Art Lover, in your September issue. I know, of course, that many Hebrews of our country possess quantities of art. But are there, and were there ever, Jewish artists of real merit? I confess my complete ignorance on this matter, and neither the New International Encyclopedia nor the Encyclopedia Britannica, my only two encyclopedic possessions, contain any information pertaining to the subjects. Can you enlighten me on a point which might interest many others among your readers?

A—The question raised by you deserves, indeed, a careful answer. The subject, as far as we are aware, has not yet been adequately treated as a whole. Space limitation in this department forces us to indulge in a mere bird's eye view:

We have ancient Hebrew pottery, seal engraving, coins and analogous utilitarian products of the minor arts, but the Jewish religion as such, in order to prevent idolatry, was, from the oldest times down to the end of the 18th century, opposed to the full development of the Fine Arts among the Hebrew people. King Solomon had to hire Phenician architects and artisans for the construction of his Temple. The Temple of Herod was of Greek-Roman workmanship. During the dark middle ages only synagogal art was cultivated and furthered by the Jews, i.e., objects used in the synagogal service and in the domestic worship.

The history of art of the 19th and the beginning of the 20th century has hundreds of Jewish names on its rosters. Everybody knows of course the great Dutch painter, Jozef Israels (1824-1911); the famous Russian sculptor, Mark Antokolski (1842-1902); the German painter, Max Liebermann (1847-); the present chairman of the Royal Society of British Artists, the painter Solomon J. Solomon; our own Leo Mielziner (1869-) and Moses Ezekiel (1844-). But very few people may be aware that the famous Anton Raphael Mengs (1728-1779) and the not less illustrious French painters Zacharie Astruc (1839-) and August Hadamard (1823-1886) were children of Israel.

Q—Do we know the exact date when Rome was robbed of its ancient treasures of art?

A—Yes, sir. From an old description of the city of the Cæsars which dates from the age of Emperor Constantine (died 337 A.D.) we learn that in the first half of the fourth century, before Rome had been plundered to enrich Constantinople and devastated by repeated invasion, the city on the Tiber still possessed an almost incredible number of public monuments, above all, of statues—3785 bronze statues alone.

In the middle of the 15th century, Poggio Bracciolini, one of the chief representatives of the Renaissance, laments that five marble statues remain of all this splendour: four on the Monte Cavallo, on which the Quirinal Palace is situated, and one on the Forum.

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Of ARTS & DECORATION, published monthly at New York, N. Y., for October 1, 1919. State of New York, County of New York, ss. Before me, a Notary Public in and for the State and county aforesaid, Personally appeared Joseph A. Judd, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Arts and Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Joseph A. Judd Publishing Co., Inc., 470 Fourth Avenue, New York, N. Y.; Editor, J. C. Marshall, 470 Fourth Avenue, New York, N. Y.; Managing Editor, R. A. Parker, 470 Fourth Avenue, New York, N. Y.; Business Manager, Joseph A. Judd, 470 Fourth Avenue, New York, N. Y. 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) The Joseph A. Judd Publishing Co., Inc., 470 Fourth Avenue, New York, N. Y.; Joseph A. Judd, 470 Fourth Avenue, New York, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. Joseph A. Judd, Business Manager. Sworn to and subscribed before me this 30th day of September, 1919. E. De Haven, Notary Public Kings Co. Certificate filed in N. Y. Co. (My commission expires March 30, 1921.)

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ARTS & DECORATION

VOLUME XII

NUMBER II

December 15, 1919

Enduring Values in Art

AT Christie's in London the other day Sir Joseph Duveen paid fifty-two thousand guineas in the opening market for Romney's famous "Children of Beckford." The world's collectors fought for this canvas even more desperately than they had for the Duke of Westminster's famous Reynolds portrait of Mrs. Siddons as "The Tragic Muse" (this was withdrawn at fifty thousand). The price paid for the Romney, while it was undoubtedly a triumph for childhood in art, surpasses any price ever paid in the open market for a picture. But it is symbolical and significant in every way: alike for the modern artist, the modern collector and the modern art lover. Undoubtedly there are those who look upon this tremendous investment in modern and ancient art as something immoral, something akin to Wall Street gambling.

But there is another phase of the present revival of interest in great art, in the collection of famous paintings and statues, that has been neglected. Nevertheless the old romantic illusion of the poverty-stricken and neglected artist persists in spite of its obvious untruth. Today we know that we must adapt to the realm of art Whitman's dictum about great audiences: To have great art we must have great collectors. Collecting is, as a matter of fact, an art in itself. It requires all that a man possesses of perception, of discrimination, of the exploring and discovering faculty. Day by day in our own country the little groups of skilful and discriminating collectors are increasing. We are gradually discovering the joy and the pleasure of collecting, and are thus contributing to the civilization of our country. Possession, as well as creation, may be a distinct contribution to the advance of the arts.

SUCH a drama—dramatic the scene was in every sense—as that enacted the other day in Christie's, is really a good sign for the enduring values in art. It was a drama of appreciation, a contest in discrimination. Behind the blandness and gentility of this competition, when the celebrated salesroom was filled to overflowing, there was a conflict in determination. From the moment when Sir Joseph Duveen quietly said to the auctioneers: "Ten thousand guineas!" the bidding was never noisy nor discordant. It is said to have progressed like an arithmetical lullaby; and when Mr. Partridge retired, after bidding twenty-nine thousand guineas, and Richard Davis a little later, and finally Messrs. Knoedler at thirty-six thousand, they seemed to be withdrawing on tiptoe. At the close the auctioneer is said to have raised his voice slightly, repeating Sir Joseph's almost whispered declaration of fifty-two thousand guineas. Here indeed is a striking contrast to the one hundred pounds Romney originally received for the picture. But such contrasts have been common in the sale of the posthumous works of all great artists. It has been the story of the pictures of all the masters of art, ancient and modern. The Steengracht Rembrandt "Bathsheba," with the Duveen bid of forty thousand pounds plus the ten percent French sale tax, represented one of the highest public bids for a work of art. The prices at the three Degas sales at the Petit galleries in Paris this year were illustrations of the prices a lesser but a modern painter can bring.

WE cannot seriously consider or sympathize with those artists who whine about lack of recognition and appreciation, who complain about the high prices paid for the work of others. That artist who is primarily interested in the prices his pictures bring, or the prices they do not bring, is no whit higher than the mercenary boilers of the pot. Both are interested in money—one in the money he is making by the prostitution of his talent; the other by his own lack of courage. Your true artist cannot be interested, primarily, in these matters. If he is, it is not possible for him to revel in the great spiritual treasure that is his alone, the great ecstatic joy of creation that the Philistine knows not. We shall surely fall on evil days when our artists and writers measure their own success by the mark of the dollar.

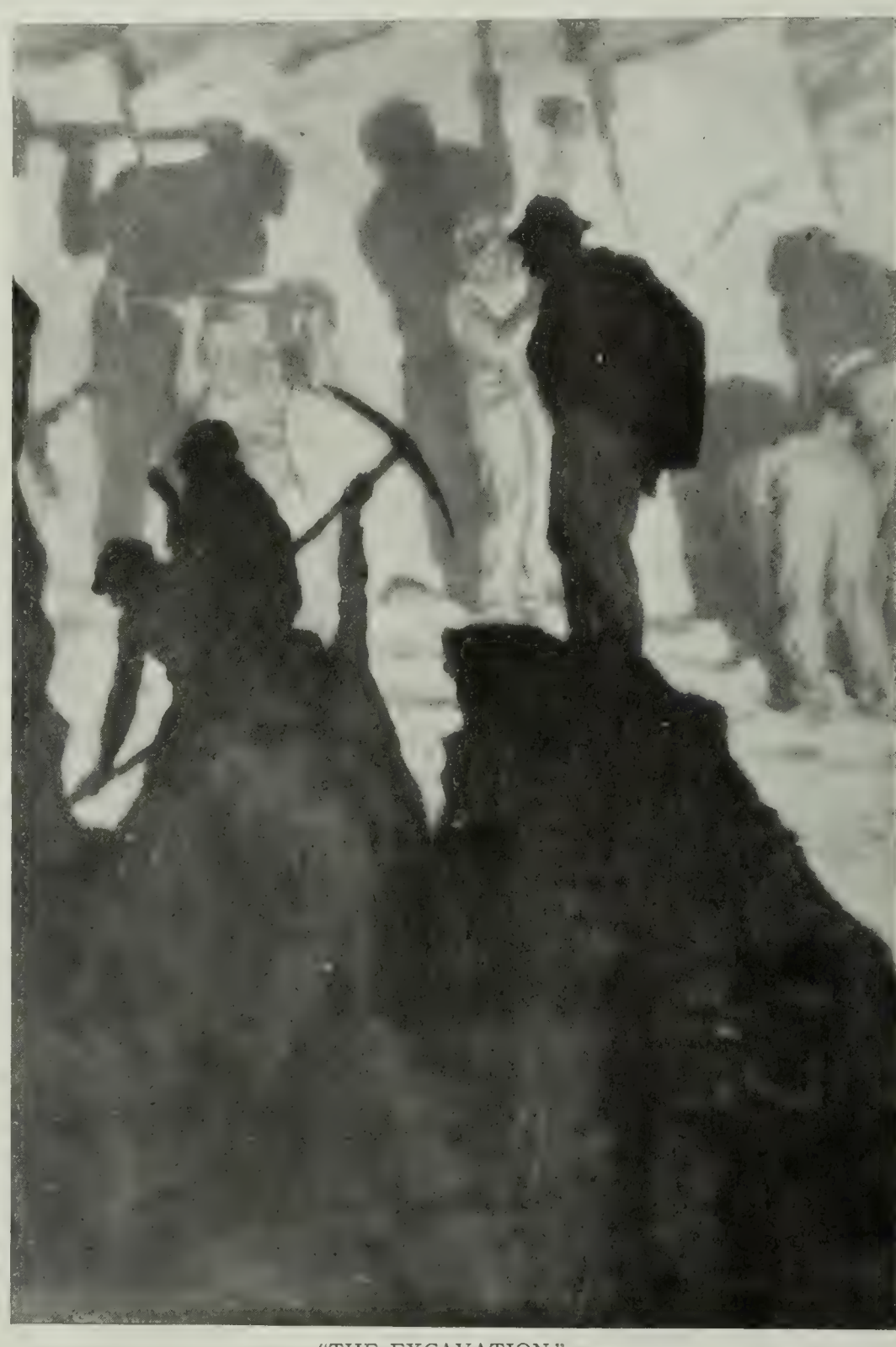
BUT, paradoxically enough, this is the best test for the collector, or the audience. It is in the record of sales, in the prices paid for pictures, statues, books, objects of art and furniture that the society of our own day is writing the history of its own culture and refinement. It may be crude, blunt, inexact, yardsticky. But it is, when all is said and done, the best we have. It is surely an indication of a growing and widening interest in art that so many of our prominent Americans are willing thus practically to recognize the enduring values of art, to invest in great pictures and great sculpture rather than to continue the once fashionable indulgence in conspicuous and vulgar waste.

The present hope is that this new virtue of discrimination will grow and plant its roots deep in the soil of our national life, and that the living artist as well as the dead will be recognized and appreciated. No artist, we feel, should starve. Yet it is not well that we should be too lavish and indiscriminate in our praise and encouragement. Nothing can so corrupt talent as success too easily won, or recognized too soon. But the collector, in the language of the street, can find no greater joy than wandering at times into the bypaths of genius, of there unaided "picking a winner."

Bryson Burroughs: The Man and His Work

HAMILTON EASTER FIELD.

ABOUT ten years ago I was dining with Berenson at his villa, near Florence, and the talk was of painting. We both deplored the innate conservatism of the American painters and their public, although there is in America no real sense of tradition such as exists in France. Then Berenson spoke of an exception to this almost universal lack of a genuine tradition among American painters—Bryson Burroughs. I set up against Berenson's example another painter who, it seemed to me, was broader in his culture and at the same time had more originality. "Burroughs' work is even strongly marked with my painter's influence," I argued. "And so," he rejoined, "you would place Mendelssohn before Schumann on the ground that Schumann showed in his work a strong influence of Mendelssohn." Berenson has made mistakes but on the whole his critical faculty is excellent. I am inclined to agree with his high estimate of the value of Bryson Burroughs' art.



"THE EXCAVATION."
(A fine example of Bryson Burroughs' earlier manner.)

Bryson Burroughs was born in Hyde Park, a suburb of Boston, in 1869. After leaving high school he took up the study of painting, working at the Art Students' League in New York. There he won the Chanler Scholarship by which he was enabled to leave for Paris in December, 1890. In Paris he worked under Luc-Olivier Merson, who had a school in which the old French traditions were followed. In those days it was customary for a group of young men who wished to study with an artist to hire a studio and models, the master charging nothing for his instruction. Merson was a good teacher and gave Burroughs the solid foundations, draughtsmanship and a sober technique. Burroughs used also to take his work to Puvis de Chavannes for advice. Contact with such a man could not fail to bring out all that was best in the work of the young student. At the time Burroughs was worshipping at the shrine of the English pre-Raphaelites. He once took to Puvis a very elaborate painting of an angel bearing the Holy Grail, quite in the style of Burne-Jones. Puvis looked at it and said: "The Holy Grail would never have been an elaborate thing like that, with jewelry and goldsmith's work. It was just the simplest kind of a cup." It was such comment, the high value Puvis placed upon truth and simplicity, which brought out in Burroughs his fine sense of what is fitting.

In England, in 1893, he married Edith Woodman, the sculptress, whose death in January, 1916, was a great loss to American art. In 1895 the Burroughses went to Italy, spending several months in Florence, before returning to America where he has since lived continuously.

Apart from his activity as a painter Bryson Burroughs is well known as a connoisseur. In 1909 he was appointed Curator of Paintings at the Metropolitan Museum of Art.

There is nothing more suggestive of a man's character than the enthusiasms of his youth. Although we know that these enthusiasms will not last and that he will be ashamed of many of them when he reaches man's estate, they have a biographical interest beyond the likes and dislikes of his more mature years. An ardent admirer of the pre-Raphaelite brethren, especially of Rossetti, of Ford Madox Brown, and of Burne-Jones, he shared their enthusiasm for Mallory. With Mallory he worshipped Baudelaire, Verlaine, Mallarmé, and Maeterlinck. Those were the days when men were avid of new sensations, when everywhere French youth rejoiced in the fact that the decadence had set in and that therefore all moral obligations to the state were at an end. Against the supposed degeneracy of the times Max Nordau and Tolstoi were writing books, pamphlets, tracts. Our good mother, Earth, remained calm. She

knows that all movements are in reality periods of growth and that a love for the poetry of Baudelaire and of Verlaine is good for the human soul. We who lived in France during that epoch which was called "Fin-de-Siècle" do not need to be told that the ultimate effect of the movement has proved wholesome. To Burroughs it was the awakening within him of instincts which had slept in the atmosphere of New England. It was the revelation that within him flowed a modicum of the blood which has come down to us all from the peoples who formerly lived along the shores of the Mediterranean. Burroughs is a Classicist. His work is part of that constant flow of art which ran through Greece and Italy. The tradition lay dormant within Burroughs. His early enthusiasms awakened it. His clear limpid painting is its outward expression.

On his return to America Bryson Burroughs was torn between the desire to paint the external life of his time and that of expressing the inner life through suggestion. An early painting, a gang of men working on the excavation for the Altman building, was an attempt to realize the external, objective world. But Burroughs was too much of an artist to be satisfied with merely giving the outer shell of modern life. He turned away from realism. The attitude of a man toward the life of antiquity, his reaction toward the myths of Greece and of Rome, these things may give through suggestion an insight into character which will be far more full than his reaction toward what we call modernity. The French writer Anatole France is an excellent example of the value of a revelation which is purely suggestive. The irony of Bryson Burroughs is no less subtle than that of Anatole France. The old pagan myths, the legends of the mediaeval church, these have furnished Bryson Burroughs with themes suited to his fancy. He has treated them in a spirit of gentle irony, wholly delightful, yet in no way irreverent. There were many technical difficulties to be overcome which made Burroughs' task a hard one. The methods of the great classical masters had been forgotten; Burroughs had to reconstruct their technique, modifying it so that it would be of our epoch. Just as Anatole France took from the writers of the Seventeenth Century, giving however to his prose a touch which makes it modern, so Burroughs got hints from the Italian masters and from the French, but the result is as much of our time as the art recently shown at the Penguin.

"THE FISHERMEN."
(From the collection of Mrs. Mary Beecher Goodyear, Brookline, Mass.

"DEMETER IN WINTER."
(Property of L. Ashley Grace.)

Ten or twelve years ago Burroughs was entrusted with the decoration of the drawing-room in the Park Avenue home of Harry Harkness Flagler. The room is one of the most beautiful modern rooms in America. It is not a large room yet it gives one the sense of space, of calm. The themes are taken from Classical mythology and the treatment suggests two great Classical masters, Claude Lorrain and Puvis de Chavannes. The point of view is that of the Eighteenth Century. There is already the fancy which is one of the greatest charms of Bryson Burroughs' art, but the irony of his later work, which makes his point of view so modern, is hardly felt. The art of Burroughs gained greatly in breadth from the experience of having to decorate broad walls.

Then followed the series of paintings in which the artist has found full self-expression; the four illustrating the story of Venus and Adonis, the four illustrating Proserpine and Demeter, and the nine paintings which give the history of Cupid and Psyche. Burroughs is now at work on a series which will illustrate the life of Saint Mary Magdalen.

There may be followed in the work of Burroughs a continuous development. From the time when he was painting in the pre-Raphaelite manner to the Saint Mary Magdalen series the evolution is ever towards simplicity. That is why the artist is so gaining in the effectiveness of his art. As his appeal becomes more direct it gains in breadth and subtlety. His paintings wear well.

A nature as complex as that of Bryson Burroughs needed a simple form of expression, for complexity can only be expressed by suggestion, and an elaborate form would but obscure the relationship between mind and hand. In his latest work there is no material obscurity—his painting is absolutely limpid. Yet, because of the complexity of the thought

expressed, there is always in Burroughs' work an element of mystery, never completely resolved.

This element of mystery comes from his instinctive feeling that reserve is a valuable quality in a work of art. It was the feeling throughout Classic times, the feeling which we still feel is dominant in the art of Egypt and of Greece. It is the quality which gives Homer dramatic power beyond that of a less reticent writer. When a man runs very fast and yet it is evident that he could run ever so much faster there comes into play an interest as to how much faster he could go. Bryson Burroughs has never in any way shown that he has approached the limitations of his art. You always suspect that he is only playing with his painting and that at any time he may surprise you with an art utterly unlike anything he has done in the past. He has never fully expressed himself. There is still a world of art of which we feel that he is the master and which he has not yet chosen to reveal to us. He may never care to reveal to us more than he has in the past. Should he not, it will in no way take from the element of mystery which dominates his art. We should then feel, as we do with the mature Shakespeare, that there had been a reserve force which could have produced dramas more poignant than any which we know.

"THE SAILORS."

Reserve force will be admired more and more in the years following the world war. To every action there is an inevitable reaction and a Classical revival is certain to succeed the present sense of disorder. The French Revolution was followed by a return to Classicism in art. Tired nerves will demand rest and in the spirit which animated Egypt, Greece and China the modern mind will find rest. Like his French prototype Maurice Denis, Bryson Burroughs is a pioneer in the new movement. Before the World War there were evidences of a Classical revival. The Post-Impressionist movement was in large measure a movement toward Classicism. Impressionism was a naturalistic movement which had run riot. It had followed a riot of Romanticism. The reaction toward Classicism seems inevitable. Even if we are on the verge of further political troubles the reaction will follow its course. Art is frequently in apparent opposition to the trend of human events. That is because in times of storm art becomes a harbor of refuge to the troubled mind. We no longer crave stimulus. Life is in itself so stimulating that we seek quiet. There can apparently be no lessening of the intensity of modern life. Civilized man will need an art which expresses order, rest. That is why the Classicists would seem to have the future in their hands. The modern man will also demand that modern art draw its inspiration from the art of all time and of all countries.

Granted that the Classic trend of art was evident at the period preceding these tragedies through which the world has passed, we must expect of this disturbed mental state a culminative art showing the Classic influence.

"THE FUNERAL OF ADONIS."

Andrew O'Connor

A sculptor who finds his inspiration in American leaders and American youth.

"FOLLOWING the custom, with greater pleasure because I think the appearance of a book improved when opened at a preface, I've concluded —although it may be but too evident writing is not my trade—to print here a few remarks.

"Were I a dweller in this great city I would no doubt be impelled by necessity to greater commercial effort. But living as I do in the remotest hills, my wants are few and sufficiently supplied without too great effort. It is not, therefore, a keen desire to sell my work which brings me here.

"Very likely it's vanity; but, after somewhat more than twenty years of labor, the desire is strong to show my countrymen what I've done in all this time.

"Excepting the central porch of St. Bartholomew's Church and two works of less importance, none of my things have been seen in New York.

"My statue of Lincoln has appeared to me a sufficient excuse for holding this exhibition. Whatever I know or have learned is in this work; it is useless to look for religious or political meaning in it; there is none there. Simply from the mass of splendid material—masks, casts of his beautiful hands and numerous photographs—I've tried to take what I could use, to the end that I might show in sculpture, something of Lincoln's personal appearance."

Andrew O'Connor, Sculptor.

Andrew O'Connor thus modestly introduces himself and work in a delightful way through these words which we have quoted from his preface.

Andrew O'Connor was born in Worcester, Mass., 1874, a young man today to have received such prominence as a sculptor. At an early age he became a pupil of Daniel Chester French, also a pupil of John Singer Sargent and his works show the strong and masterful teaching of these two great men.

His concentrated efforts in choice of subjects has been purely his own and in this field there are none who surpass him. In his art he is truly American, his work showing a distinct quality all its own, born of modern era and symbolic of contemporary life—dealing with today and its interests; masterfully executed and untouched by the classic inspiration.

His work is a proof of his truthful portrayal of art, backed by the same truth in Nature with which the artist is daily confronted. This applies not only to the statues, but to the bas reliefs which are extraordinarily realistic and most charming in relief treatment—with a simplicity and purity in all the lines—with an absence of any attempt of elaboration of detail.

Wrought with the spirit of vigor and strength, it stands a work immortal, which will properly carry its message and meet the understanding of the man who passes by—re-telling its story by a buoyant touch of humanism. His numerous works have, wherever placed, been received with honor and enthusiasm and with pride and understanding by the community.

Through the generosity of Edwin S. Jackman, the Glen View Golf Club, Chicago, Ill., has enjoyed the privilege of having ever before its members a distinguished example executed by O'Connor, one conceived in the spirit of Americanism and inspired by the memory of Theodore Roosevelt. This statue, "Boy Scouts of America," a symbol of youth, represents four boys with their dog standing naturally on a large pedestal at the head of a pool. The four boys, just four real boys, such as we see on all the roads and find among our caddies of the field, were modeled from the sons of the sculptor.

"Boy Scouts." Dedicated to the memory of Theodore Roosevelt, Glen View, Chicago.

O'Connor has sincerely visualized the American youth, which calls forth our spontaneous appreciation.

His statue of Abraham Lincoln will ever associate him with the history of Illinois. It was dedicated at the celebration of the Centenary of Springfield.

Andrew O'Connor was among the younger sculptors most warmly supported by Paul Leroï, and was brought strikingly forward through his simple majestic statue of Lawton, exhibited in 1906, which in itself attracted attention for its remarkable power. Before his early thirties he produced the works of a lifetime, showing in them the fertility of his imagination as well as rapidity of execution. Often his work is conceived with the most exquisite elegance and again he creates subjects shrouded in a phenomenal and impressive gloom.

This artist's expression is eloquent without emphasis, without melodramatic tendency. He gives and absorbs the best that American life stands for.

"Madame X."

THAT portraiture of children has fascinated every artist from the beginning of painting there can be no doubt, as practically every one of them has left evidence of their joyous appreciation of child subjects. Even among the primitives whose work, almost without exception, had to do with Madonnas and the Christ, this sympathy is strongly felt.

In going over the roster of portraiture of children one can roll up an enormous list of interesting pictures, but these of five great masters, so different in every point, display in their canvassed children the same delight in their subjects—though each is as individual as can be imagined. And this sympathy is recorded in the four portraits of contemporary American artists.

Top—Van Dyke's "Children of Charles the First of England" is a delight in its delineation of the individuality of each child. As history it is equally remarkable in that it portrays two kings of England (James II and Charles II) in childhood and the mother of a third ruler of that land. This picture hangs in the National Gallery.

Lower Left—Lord Spencer's collection holds the unfinished portrait of the boy by Rembrandt. It is particularly interesting to painters because it shows the master's method of laying in his work.

Lower Right—Velasquez did nothing more masterful than this of the Infanta Margarita of Spain which hangs in the Louvre. Its subtle color value is its chief point.

Center—Nattier — that prolific painter of French court life—is responsible for this dainty picture of Madame Sophie.

Portraits of Children in Old and Modern Art

Left—The Crewe family were painted time and again by Reynolds and the "Mistress Crewe" represented here is one of the most fascinating of all this engaging family. This portrait hangs in the Gallery of the Earl of Crewe.

The American soldier in France established for us the reputation of loving children as do few peoples and that we understand them is as fully evidenced by these paintings by four American artists as by the actions of our doughboys with French and Belgian youngsters.

Right—The portrait of the little girl by George de F. Brush is one to win the most hardened heart.

It would seem that American artists particularly delight to depict children in action or as about to do something, and while both of the lower subjects are quiet they too seem about to move.

"CARNATION Lily—Lily Rose" at the right is one of Sargent's most famous pictures and while not named as a portrait is one in effect and treatment. Indeed, many of the younger painters have made most of the opportunity of painting child portraits in the decorative manner—and their success has been remarkable.

This decorative treatment of portraiture undoubtedly makes such subjects more adaptable as household ornaments since it offers wider latitude in the matter of hanging, yet aside from this it more clearly points the trend of painting in general towards the decorative. And both the artists and art loving public appreciate its value.

DE WITT LOCKMAN'S portrait of Master Bruce Bossom, son of Alfred Bossom the architect, is the most recently painted of all the pictures reproduced here. It speaks well for straight portraiture that it stands out so delightfully among these others that have so much of pictorial beauty to fall back upon.

Here again one senses that sympathy for the subject that is felt in all these paintings, but in this conventionally clad child the artist has had to overcome greater obstacles than the others and has done it most pleasingly.

He has resorted to no tricks of posing or painting but only painted a lovable child.

NO roster of American child portraitists would be complete without the name of Robert Henri, whose "Irish Lad" is seen here on the lower left hand.

He is all boy—and as typical of his engaging race as can be imagined. This youngster has as much interest for art lovers as Henri's red-haired boy, now quite famous.

Henri never fails to portray the individuality of his child subjects. It would seem that he has the faculty of attracting to himself the direct gaze of children, like which there is nothing so direct, and is able to register it truthfully, thereby telling us clearly their thoughts, moods and characteristics, a rare triumph in painting.

Pen and Brush in Fairy Land

GEORGE MATHER RICHARDS

(c) Charles Scribner's Sons

Wyeth has done splendid work in illustrating "The Last of the Mohicans."

EVERYONE is interested in illustrating, either for the entertainment this form of art gives the casual eye, for the technique of the work itself; or the idea that inspired the artist to create the drawing.

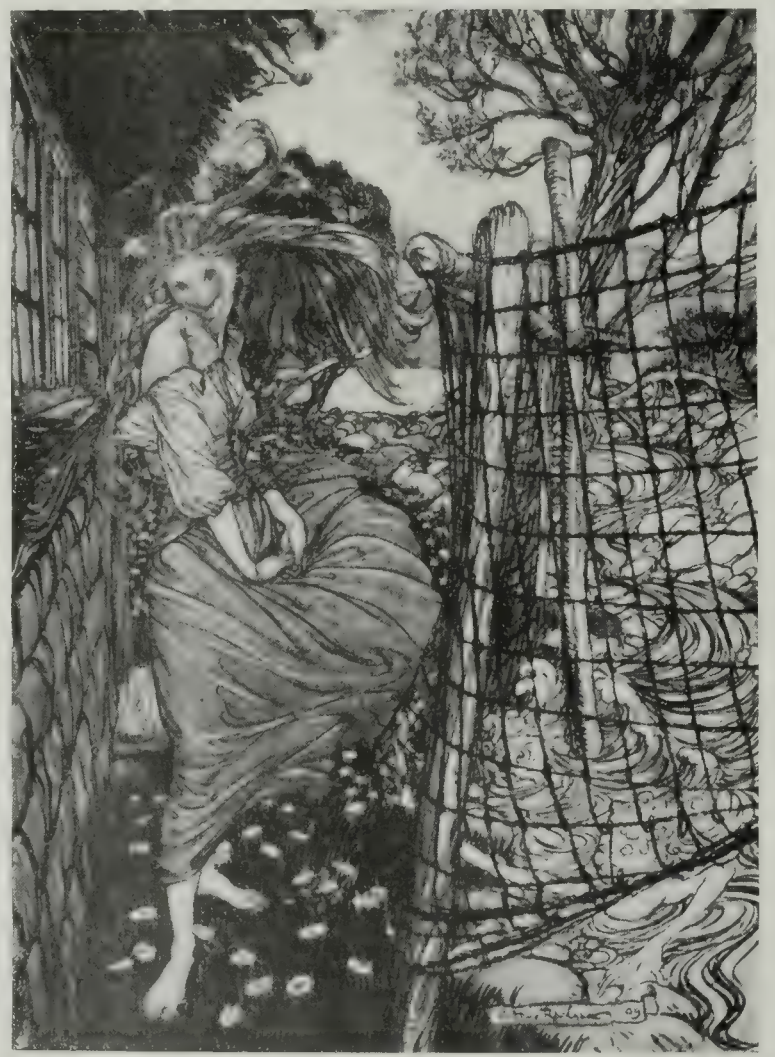
Mr. Richards, himself an artist and illustrator, has lifted the curtain on the mechanics of illustrating in a manner at once clarifying and entertaining to the reader, and directs us to observe the different points of view from which some of the best known illustrators attack and pursue their interesting game.

IF those of us who have attained years of discretion can still find the key that used to open the garden of childhood, they have even now a source of delight which was denied to them in that land of Peter Pan and the Bluebird. Perhaps we can look back to many hours in that Third Hemisphere from which Lord Dunsany is the latest messenger. We can remember What the Moon Saw in the Scandinavian elfland of good Father Andersen. We have trailed strange footsteps in the sands with Robinson Crusoe and his Man Friday. The Swiss Family Robinson has adopted us into its versatile society and the Brothers Grimm led us through the fascinatingly terrible and unmoral mazes of Teutonic witchcraft. Maybe we were even permitted to take the hand of the Caliph Haroun-al-Raschid in his nightly wanderings through the tortuous and secret streets of rich Bagdad.

Yet the visions of those kingdoms of marvel and dream are vague and ghostly to our memories unless we have renewed our youth aided by the magical fingers of Arthur Rackham and Edmund Dulac and of the many other guides to Fairyland now at the service of our children.

It is not many years ago that Sir John Tenniel was about the only illustrator of real ability so far to unbend as to give a helping eye to the bewildered child in Wonderland. And none of us can ever forget his characterizations of Alice, the Dormouse, the Mad Hatter, the Duchess and the White Knight. They have really been given the breath of life; they exist as actually as any one of us stupidly sensible mortals and with a far wider circle of lovers.

But Tenniel, inimitable creator as he was, cannot be called an artist in the art sense—that is, in the sense of the exquisite technique in line and color, in draughtsmanship and decorative feeling.



Courtesy Doubleday Page Co.

Rackham is responsible for this weird but lovely Undine.

I do not know whether the remarkable advance in the quality of art in children's books is due to the discovery of a virgin field by the ever-questing publisher, or not. I should rather think it a corollary of the great discovery made in the last twenty years that the training of the child mind is worth the utmost seriousness of our effort in every way, both practical and æsthetic. Perhaps Froebel opened the way for Rackham.

There may be a few fortunate children whose fancies are not enriched by the modern art of story illustrations; who would have visualized more wonderful kingdoms and genii for themselves, but I should much dislike to believe that the natural imaginative development of any child could be overpowered by the more definite conception of the adult artist. Indeed, it is the unlocking of a new storehouse of spiritual wealth, an introduction to the beautiful of which few of us as children ever dreamed the existence outside of the art gallery—a thing abominably arranged even now, but then merely a kaleidoscope of bewilderment.

Sometimes the modern illustrator of child tales is under suspicion of addressing himself to the grown-up rather than to the child. "Aha!" he says, "here is an unprecedented opportunity to spread your filmy wings in a void of color and design. Go to it." And his Aesthetic Soul, which resides only in his fingers, goes to it, probably with the aid of the admirable Aubrey Beardsley.

After all, it is the grown-ups who buy the books, but it is the child's point of view which the true illustrator of fairy tales should have always as his own. The passion for astonishing technique should always be secondary to the creation of character and the elaboration of that fanciful detail and glowing color so dear to the child's eyes.

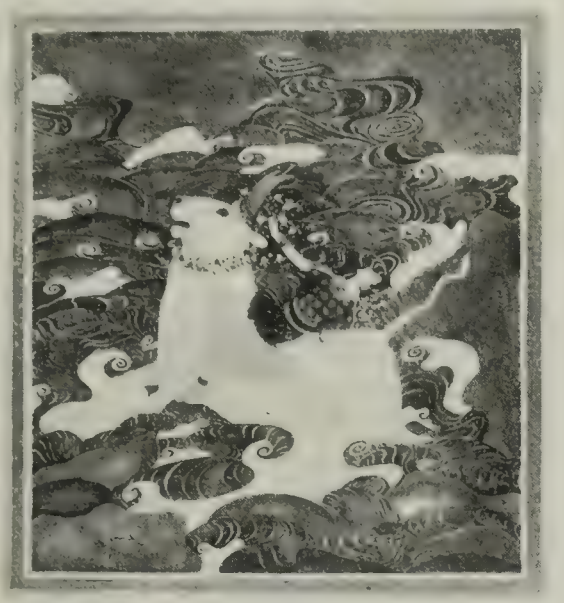
Arthur Rackham is the Dean of Fairyland. He is its Minstrel of the Pen and Brush. His is the quality of magical visualization. It is seldom that he fails to interpret the actual spirit and essence of the tale of wonder with an unflagging beauty of technique. In the illustration from Undine which is reproduced here, through the exquisitely drawn humanity of the figure flows an unmistakable current of the more than human—even in the pattern of the landscape, a strangeness in its very naturalness that places it at once in Fairyland alone. Whatever the artist's intention, here is the epitome of the tale. The weird, half-reluctant fascination of human and sprite, the contrast between the bonds of the one and the freedom of the other, the eternal struggle between artifice and nature, are implicit. Even the waves form themselves into the shapes of elemental spirits and peer through the meshes of the fishing net with a mocking prophecy of strange calamities to ensue.

The magic of Rackham is a magic of creation of character and atmosphere through simple and natural media of technique. Scarcely ever is there a sense of effort or trick of composition or color. He is born again into the heart of a child.

Through enchanted glasses of a different shape Edmund Dulac sees the realities of the Unreal World. Far more versatile in technique than Rackham, though of less keen sympathy with the child spirit, he informs his drawings with a sheer beauty of conception and treatment, of color and design, unsurpassed by the work of any artist in any field.

We all know that Tanglewood Tale of The Dragon's Teeth in which the beautiful Princess Europa is stolen by the White Bull Zeus. But what a different point of view Dulac has taken from that of the usual illustrator. He has gone directly to Greek painting for the inspiration of his treatment and has succeeded in producing a result of exquisite decorative quality. By the very choice of classic technique it is almost identical in manner with the drawing that a child itself would make of the incident, barring the dexterity of the accomplished craftsman.

One feels in Dulac's work a carefully balanced method, the inspiration thoroughly under control of a master hand. Every line and mass, every spot of color, is thoroughly studied in its relation to the harmonious whole, but the creative impulse is so strong as never to be subordinated to a technical display. Beside all this is the realization of the value of rich color in creating an otherworldly atmosphere. In his conception of a drawing the composition probably appears to him as a whole design in color and line, while to Rackham undoubtedly the vision of the human and fairy characters comes first, with background and color as accessory.



Courtesy George H. Doran Co.

To Edmund Dulac goes the palm for color in this delightful drawing.

Courtesy George H. Doran Co.

Nielsen depicts the might of Nature vividly in this strange story.

The work of Kay Nielsen presents another point of view from which the artist sets out upon his task. Often overloaded with a delicate tracery of beautiful design and obsessed by a grotesquery which is not kin to the imagination of a child, yet in the illustration here reproduced he has, like Rackham, sensed the spirit of the tale. It is a very north North Wind and a very Scandinavian North Wind that he has given us. Without doubt "East of the Sun and West of the Moon" he is bound and a strange and dangerous and wonderful place the little princess-to-be will find it.

Here, side by side with essential feeling of the incident, there came to the artist's vision a strong, simple and highly decorative composition. As a general thing, however, Nielsen is generally moved by the decorative element primarily, with character almost entirely subordinated to æsthetic requirements, so that his appeal is more direct to the trained vision of the adult than to the mind of the child.

A striking contrast to the method and viewpoint of these three artists is to be found in the paintings of N. C. Wyeth, who has scored a great success in his illustrations for children's books of adventure, such as Robin Hood, Treasure Island and The Leatherstocking Tales. Direct, simple and forceful in his style, rich in color and masterful in draughtsmanship, he is an ideal illustrator for tales of this character. The dramatic incident is the one which seizes his imagination, with an instinctive realization of decorative requirements and a love for the use of a purely realistic foundation upon which he sometimes builds an atmosphere of superearthliness.

However, it is as impossible to imagine his attempting to illustrate Mother Goose as to picture Rackham understanding the desperate struggle between white man and Indian which is illustrated in this article. The sense of the fairy world is a thing of small importance to Wyeth, when the human is in question.

It is as true of the illustrators of children's books as of artists in media of other kinds, that the greatest is the one who first gets inside his subject and works out to the surface of the paper, rather than the one who starts with the outside, the technical, and seldom gets beneath it. It is the difference between the natural growth of a tree and the construction of a modern skyscraper.

After all, the success of the beautifully illustrated fairy tale is probably due more to the child which is yet alive in all of us, to the play spirit which remains really and truly a fundamental note in men and women, and, let us hope, will continue to leaven an industrialized universe. The fairies, at least, have never gone on strike. If you cannot read your Arabian Nights and your Hans Andersen with something of the first thrill and acceptance of the magician's spell, even the consummate works of art that interpret them will not avail you, and you may as well place yourself on a marble pedestal amid the cypresses, for you are turned to stone indeed.

And if the heart of a child still beats beneath your conventional garments perhaps you can believe that there is a special sprite delegated by Titania to guide the brush and stand guard of these ambassadors of the fairies!

Long live the Queen of Fairyland!

Mrs. Cornelius Stevenson

President of Philadelphia's exclusive Acorn Club and recognized as an authority on Civic and Municipal affairs of that city is not only an author of note but active patron of art and art movements in general.

THE life of Mrs. Stevenson is conspicuous, in that it sets forth an example of a successful one. A life of earnest duty, activity, and endeavor, inspiring youth with a love for achievement in the doing of things worth while.

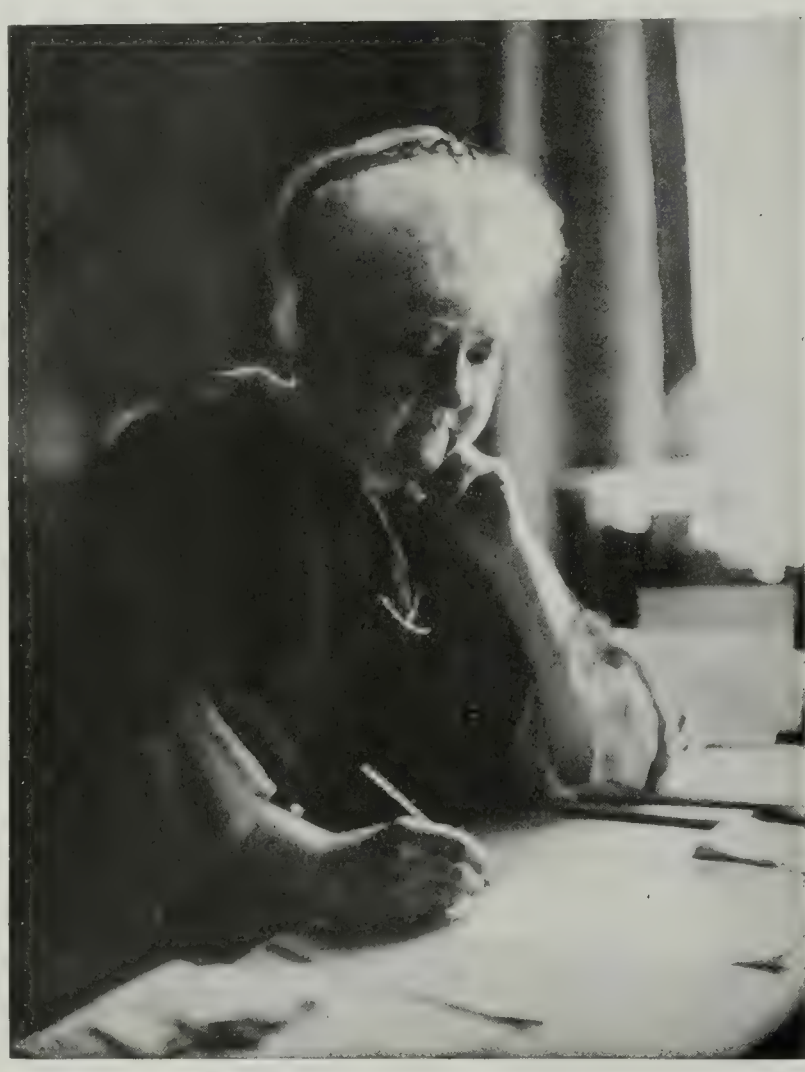
Mrs. Stevenson was born in Paris, and there received her fundamental education. She remained there until the age of seventeen, after which she lived in Mexico with her parents, where she continued her education until they later came to Philadelphia in 1870. Shortly after this she married Mr. Cornelius Stevenson.

The natural restraints of domestic life and motherhood, though keeping this brilliant young woman out of the limelight, in partial seclusion for some years, only aided in accumulating and storing up knowledge, and acted as a stimulus to the mental powers naturally hers.

She received the degree Sc.D. from the University of Pennsylvania, the first honorary degree ever conferred by that University on a woman. She further had the honor of being the first woman whose name appeared on a Harvard Calendar.

In 1894 she was elected to the Presidency of the Acorn Club which chair she holds with dignity to the present day—unsurpassed in her social charm and innate culture.

One wonders at her accomplishments—for she has done more, in less time, than most persons of either sex usually succeed in doing, and has been honored by Universities, Educational Societies, and Governments, and through her works has been recognized as an authority concerning civic and municipal affairs. For six years she was president and for seven years vice president of the Civic Club of Philadelphia, exerting untiring efforts in its behalf—with remarkable showing.



Mrs. Cornelius Stevenson.

The Department of Archeology of the University of Pennsylvania selected and sent her to Rome in 1897 on a mission of special importance, and the following year she was sent to Egypt by the American Exploration Society, also in connection with archeological works of research in the valley of the Nile.

In addition to her remarkable accomplishments, Mrs. Stevenson found time and pleasure in writing extensively, and has evolved volumes of notes which take their place in the standard libraries. Her numerous reports and addresses on civic and kindred topics, have been considered as authority on their respective subjects. The honors thrust upon her are numerous and of varied scope. Seldom do we find a woman who stands so eminently above the average, who with executive ability and forethought has plunged diligently into the thick of the fight, and never failed until she reached the goal—a leader in the strife.

Mrs. Stevenson joined the staff of the Philadelphia Public Ledger in 1906, and some years later contributed a Sunday letter on matters of immediate social interest, under the "non de plume" of "Peggy Shippen," who was widely known in the newspaper world.

At the outbreak of the World's War in 1914, she became, among the first, an active member of the Emergency Aid of Pennsylvania and was elected vice chairman of this organization. She was an energetic worker in the French War Relief Committee, being elected chairman; and assisted in raising $1,200,000 for this work; also became an active member of the Board for Preparedness.

Finding that the German propaganda was making rapid and unimpeded progress, she undertook a counter propaganda to refute the lies that were shamelessly circulated about France and her allies. In recognition of these volunteer services in this field, the French Government, through Monsieur Jusserand, awarded her the Academic Palms of Officier d'Instruction Publique. And again, for the faithful execution and the carrying out of her work she has been awarded by the National Academy of Political and Social Science, the medal for "Patriotic Service."

Faithfully she has carried out her work, ever ready to assist in any worthy effort needing her support. Each of her undertakings, whether among the exalted or the lowly, is worthy of our highest praise. By her life and living she has furnished an example of splendid achievement.

More such women are needed in America today. The voice of our great cities and towns calls out to them to follow, as Mrs. Stevenson has, the study of Civic and Social interests, each in their own communities. Women, whose influence and knowledge are of this superior order, are too few and far between, but when they exert an effort to promote and better the conditions of art and civic improvements, their influence is widely felt.

In reviewing, briefly, a life of such unusual activities, and a career so brilliant as has been that of Mrs. Stevenson, we must not place her on a pedestal unapproachable and exalted, above us all, we must rather let her early and later years speak to us in inspiring words. Her motives have always been unimpeachable, no ulterior or selfish thought of self glorification was for a moment manifested in her public life or work.

She is ever humanitarian through and through, in all her activities worthy of admiration; never permitting her prosperity or prominence to warp her fine judgment or perspective, the most modest and lovable of women.

A Patriot in Paint

"The Day Calls."

Jonas Lie

JONAS LIE is an American in every line of figure, in every turn of thought, and wishes so to be known —both as artist and as man.

That he was born in Norway, having a Norwegian father, he says, is incidental; for his mother was an American and he came to the States at the early age of twelve.

All his education was gotten in New York. The National Academy of Design and the Students League, where his art studies were pursued, take on added interest as art centers when one views the results of this artist's able work, which covers every line of endeavor in every medium.

Jonas Lie.

Agreeable in manner, with a clear thinking mind and direct gaze that betokens a fearlessness in fighting for his convictions, be they political or artistic, Mr. Lie has little to say for himself except that he likes to work, likes men who work, and, above all, loves to paint workers. It is this intensely human side of this artist that is at once impressed on one.

His Metropolitan Museum picture, "Culebra Cut"—by which he is best known—is immediately called to mind and almost as quickly dismissed when one views his latest work, two of which are shown here for the first time.

"Beyond."

One feels that "Culebra Cut" impressed the artist as much because of its historic interest as for its human values. No such feeling is sensed in these water pictures. Here a business of men's lives, men going "down to the sea in ships," grips one at once and instantly. imagination is intrigued.

Much might be said of the charm of these works as painting, but words do not tell of the limpidity and movement of water, the reflections of sunlight on it, "The feel of wind in sails," or the lowering clouds that presage who knows what. All these constitute the art of Jonas Lie plus a vividness that is typical of a man who is willing to inaugurate any movement for the betterment of not only art and art conditions but of anything that will improve the affairs and the lives of men.

Though not yet forty years old Mr. Lie has taken medals at the St. Louis and San Francisco expositions, in New York and at Newport. He has pictures hung in the museums of Rochester, Syracuse, Baltimore and Dallas, as well as in the Metropolitan Museum, the Chicago Art Institute and the Carnegie Institute of Pittsburgh. Besides all these honors Mr. Lie is an A. N. A., a member of the Society of Painters of New York, and of the Independents, which last named circle reminds one that he is also the secretary of the Society of American Painters, Sculptors and Gravers, which held its first exhibition in New York in November.

What will interest students of art is that while Mr. Lie knows the museums and ateliers of Europe he has never studied there. Not that he holds these foreign schools to have nothing to give him but rather that the American art schools can give Americans the equipment they need if they will but take it, a view now not uncommon among our painters. It would seem that art in America was beginning to stand on its feet and with the amazing list of great painters the country has given the world it is strange that we have not long since arrived at this status. That we have not is due to a lack of confidence in ourselves, for the old world has long ago recognized our worthy painters.

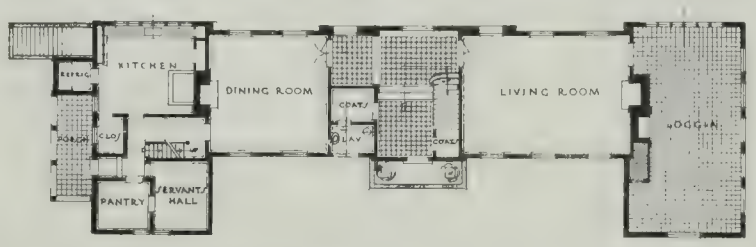
This view and Mr. Lie's preference for painting workers, in this the land of workers, make him an important factor in the American art world and will eventually assign him a place beside our most honored men.

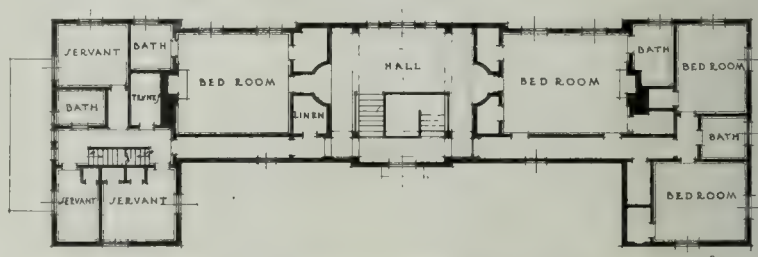
However, if the stamp of foreign approval is necessary to the forming of our opinion, and it is always satisfactory to know that the work of one's countryman is approved abroad, the deep impression made on French critics by Lie's paintings will fix his status.

The Residence of Ernest Allis Louisville Kentucky

LOUIS COLT ALBRO, Architect.

This Italian house needs no pen, however facile, to describe its beauty and comforts. This picture shows the façade taken from the lawn. Beyond the steps is the driveway seen in the lower right hand picture.





The great diversity of the landscape is seen in this view of the house. There is a serenity pervading the whole place that is rarely found in new houses.

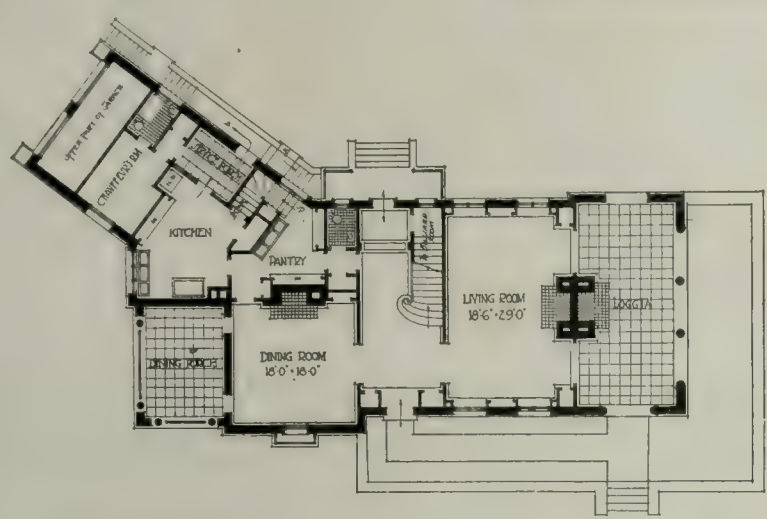
The treatment of the entrance door, the window over it, and the lanterns are unusual and delightful. And the somewhat rough planting of shrubs is very wise.

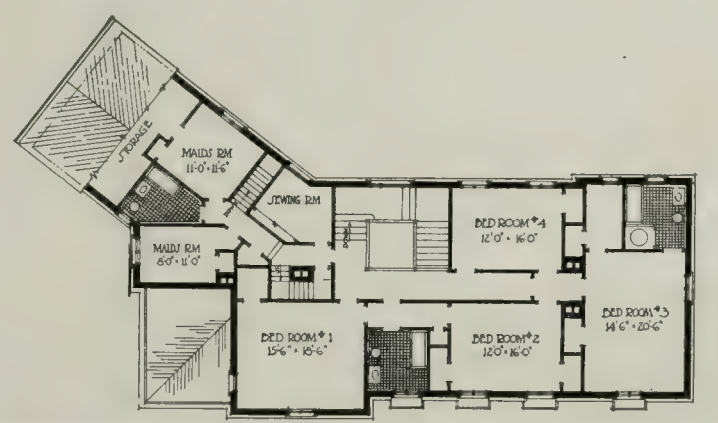
The Home of Paolino Serli at Bronxville New York

EUGENE S. LANG, Architect.

THE ever-growing tendency to incorporate the customary outbuildings of the country place with the house has been well carried out in this Italian villa just completed at Bronxville, New York, where the wing of the house contains not only the service rooms but the garage and chauffeur's quarters as well. Rarely does one find such compactness in planning without any feeling of limitation of space. Observe the excellent arrangement of the kitchen and the ease with which service may be rendered. Not an unnecessary step need be taken to reach either the front door, the service door or the dining room.

The same thing is true of the second floor and a wonderful addition in the way of a storage room is found in this house.





The entrance door is seen here just beneath the long window with the little balcony. The larger arch gives into the service wing which includes the garage. The plans must be reversed to conform with the large photographs.

The loggia gives into the garden on both sides of the house.

"La Cabaña"

An Architect's Cottage at Montecito, California

AN inherent desire seems to be born in every one at some time or another to possess a home, all one's own, a little place, however small, over which one is lord and master. Unconsciously one searches until the responding note rings true.

One day, hitching your wagon to a star, you go forth among the mountains and find your Paradise. To pass it by gives you a delightful experience. Such is the spell of the place, that before you have seen it again, it lures you back and haunts you ever after.

No matter how dilapidated, prompted by the labor of love, you rejuvenate and restore it, feeling a secretive charm hidden in its antiquity, a mystery concealed under the climbing vines.

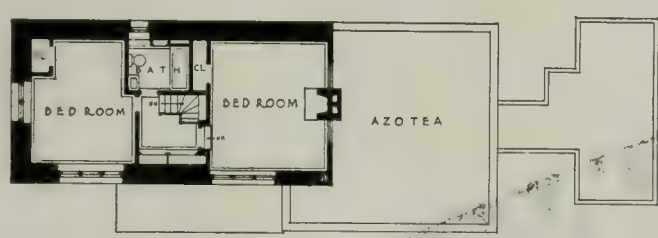
There is evidence of Mr. Goodhue yielding to this impulse when he undertook the restoration of "La "Cabaña" in Montecito.

It's a matter of common knowledge that architects' houses are totally destitute of architecture. The reason for this varies in its detail but is, after all, in essence the same. However, the pictures of the architect's California abode that we are illustrating are not really of a house at all but merely of a made-over stable.

Plan of First Floor.

The original building was of four periods: that now marked "living or bed room" on the plan shown being perhaps a hundred years old, almost contemporaneous, that is, with the California Missions. The middle portion is, like the first, of adobe, though it appears to be somewhat later in date, and the third, or stable proper, whose place is now taken by an addition in stone (adobe being too expensive) was of the flimsiest sort of board construction. Then, beyond this again, comes a smaller building attached to the house by a covered way that was the doctor's office of the former owner.

The furnishings and decorations are in accordance with the general character of the house.



Plan of Second Floor.

Wherever it has been feasible, nearly everything that could be has been retained that belonged to the original building, the floor of the living room, for instance, being of the very selfsame brick that had been walked over by generations of animals, while the old beams have been left in the ceiling and with casing have reached great effectiveness. This method of casing beams is a thing the owner confesses he doesn't like to do, but circumstances alter cases and this, after all, was for himself.

It should not be forgotten that eventually La Cabaña will become a guest house or perhaps dower house for the bigger building which the owner hopes to build some day on the property of about twelve acres. Therefore the old tile which are stored on the place were not used for this roof, but mere "shakes," a rudimentary form but possessing more advantages than ordinary shingles.

As is evident from the picture, the house is absolutely without any pretense whatsoever. It stands in one of the loveliest valleys in the world but is surrounded, mercifully at some distance, on all sides, by the palaces of the great and wealthy. However, it seems to possess a sturdiness of aspect that some of the palaces lack, and this quality, if it is there, is clearly due to the thickness of the old walls. Nowhere in America could the third dimension be more apparent than here.

Simple as it is, it's a thoroughly livable and comfortable house. The owner has not scorned such modern trifles as good plumbing and kitchen equipment and has been at some pains to make the furnishings of the house accord with its general character. All the furniture that is antique is genuinely so, but all of the modern pieces are merely characteristic of what a Spanish peasant might be supposed to have owned. To this end and that the cost should be kept on the same basis as that of the house, many amusing experiments were indulged in. For instance, two beds that now appear to be quite authentic walnut touched with gold were originally so-called "Colonial" mahogany four posters bought at a department store in New York and refinished by an artful hand. The same is true of a shiny mahogany chest of drawers, now walnut, dusty, and thoroughly in harmony with their genuine neighbors. On the other hand, the owner has traveled widely and acquired many and varied treasures and everything in the house, though not of Spanish origin by a good deal, is perhaps hardly such as a peasant would be apt to possess. For instance, in the living room there is an old German Annunciation with its original Gothic frame, besides several pieces of embroidery brought from Persia.

Of course, pride of possession even in the case of so slight a thing as this leads to partiality but the owner assures us that having lived in the house, he and his family have found much joy and comfort, though this is largely due to the surrounding grounds, something that cannot be shown, unfortunately, in the pictures we illustrate here. Except in the case of the native oaks and eucalyptus, the trees planted by an expert botanist nearly half a century ago are larger and finer than is the usual case in California. On the terrace where the bigger house is to be built are stone pines that spread shade over roods of ground, covering an area of twelve acres in extent.

It is strange that a man who has freely traveled in search of the attractive and beautiful things of this world finds in an abode so simple and unpretentious the restfulness and joy of life, but the answer lies in the fact that exalted as our ideals are, they lead as surely as death back to the earth, and God's beauties that cover it. It is with positive joy that we flee the gilt and ornament.

VIEWS OF VILLA FALCONIERI—FRASCATI.

LITTLE POOL WITH CYPRESS AT VILLA FALCONIERI—FRASCATI.

Pictures in Landscape

THE art of landscape gardening, which might be called the luxury of agriculture, appears as one of the most suitable and one of the most virtuous amusements of all people. The art is borrowed from nature, enhancing the changing landscape into living pictures, correcting its inconveniences, and resisting the artificial and imitative.

The design of the garden is the theme which interests us most today, and by consulting the work of the great French architect, Andronet du Cerceau, and studying his designs of the Gardens of the Tuileries, Montargis, and the Chateaux of Blois and Gaillon, we find ourselves well informed on the design of the French garden.

Nor can we forget the gardens of queenly Genoa, of Florence, and the gardens of Rimini of Boccaccio's gay tales—long indeed is the lovely list of those gardens that live in our memories, their fragrance green and fresh and sweet in the bloom and glow of those who imitate as best they can today.

In all Italy—the land of flowers—the garden of the world, there are no gardens more stately nor any nobler cypress trees than at Villa d'Este, Tivoli. Over all, the lofty spires of ancient cypress trees reach up above the topmost terrace. Willingly we linger in such gardens, lost in golden reveries.

A magnificent hillside landscape, where nature and art are skilfully blended. The steps lead from the valley in straight line to a grassy parterre on the hilltop, and are bordered on each side by box hedges and potted trees.

A garden is, after all, an individual affair. The study of its history will at least show the dangers to be avoided in over elaboration and affectation. The primary purpose of a garden was a place of retirement and seclusion, a place for quiet thought and leisurely enjoyment, with everything in reason and harmony, calling forth a full delight in nature.

Landscape gardening aspires to more than imitation. It can create original character and give expression to the several scenes superior to any that can be received from illusion. Whatever it contributes to nature's delightful scene is among the problems to be solved. The whole range of nature is open to the artist, from parterre to the forest, and those things agreeable to the senses he may with taste appropriate to the spot he is given to work upon.

There seems in nature four different layouts of land to be given consideration when designing the garden which is to surround and belong to a given house.

First, that of the highland, consisting of great and steep mountains with rocks and lakes and impetuous rivers falling into the valley below. The sentiment created in the breast of the beholder is that of grandeur. And the second is what one may call a romantic layout of the land, consisting of smaller valleys less mountainous and steep, where rivers and creeks flow gently, with woods overhanging them. Such a landscape brings over us a situation of composure, one almost of solitude and melancholy.

The third is that of grounds running by gentle falls, and hills rolling gradually into each other—little hills covered with variety of verdure, high and low, showing a nearness to habitation—which naturally reflects a more cheerful thought of action.

The last and most difficult situation is that of a plot. This must be approached with caution and consideration.

This terraced wall forms an interesting break in the landscape, and affords views of the distant hills, acting as a background for the flowers and shrubs.

The wall of clipped hedges surrounding the formal garden leads delightfully to the wilder, freer growth of woodland beyond, and the shade of the wood.

An unusual and delightful treatment of the recessed garden wall, which speaks of the old world in its architectural design. The fountain adds to its beauty.

"Festival of the Tabernacle." A magnificent scenic effect.

A Little Theatre with Great Ideals

LIKE one of those strange tales that he himself tells is the incident of Lord Dunsany's visit to the Neighborhood Playhouse in Grand Street, to see for the first time an actual performance of one of his own plays. The situation of the noble lord journeying across wide oceans and bridging that deep chasm between East Side and West, weaving his way in and out among pushcarts to find himself at last in that jewel of a theater hidden down on Grand Street, to witness "The Queen's Enemies"—this reminds one of Dunsany's own tale of the three men who were driving in hansom cabs across China or Thibet. But Dunsany's recent visit to the Neighborhood Playhouse is but one of those innumerable surprises the Playhouse is always giving us. Dunsany is not the only distinguished guest it has had. Ellen Terry, Yvette Guilbert, Emanuel Reicher, Ethel Barrymore—all have exhibited their art on Grand Street.

Yet it is not the outsiders who make of it one of the most interesting theatres in the New World. It is rather the Neighborhood's own growth, sure, steady, unhurried. It is the realization of such stuff as dreams are made on. It was the dream of the Misses Irene and Alice Lewisohn, who had gone down to the Henry Street Settlement to teach dancing. Eight or nine years ago the Dramatic Club of the Henry Street Settlement was formed. In February, 1915, the Neighborhood Playhouse was opened. "Jephthah's Daughter," a seasonal festival, was the first offering. The stage of the playhouse and the various offerings afforded the finest possibility for a school of the arts of the theatre. There were the concrete problems to be solved, the scenery to be built, the costumes to be designed and made, the problems of lighting and production to be met, the parts to be acted, the dances to be arranged.

"Winkin, Blinkin and Nod." One of the first productions in which children participated.

The Neighborhood Theatre soon extended its "Neighborhood" to include all of Manhattan, the Bronx, and Brooklyn, with excited visitors from all parts of the world demanding an evening on Grand Street. Everyone in New York—in a sense—"belongs," because seats are always reserved with the utmost courtesy, and one has the sense of being a specially invited guest whenever one visits the little theatre in Grand Street. To keep up with the progress of the theatre in New York one must visit the Neighborhood Playhouse. It is here that Dunsany's "Night at an Inn" was first given—given with such thrilling effect by amateurs that the later professional performance at the George M. Cohan Theatre seemed too amateurish. It was here that Gertrude Kingston presented Shaw's later trifles. It was here that Yvette Guilbert was given the opportunity to present "Guibour"—an interesting antiquity that would have appealed to Gaston Paris and Joseph Bédier and the rest of the *moyenagistes*. It was here that Stravinsky's inimitable "Petrouchka" was presented by amateurs undaunted by Diaghilev and his dancers. It

would be impossible to list all the interesting and amusing things that have happened here, including the present Dunsany evenings, that are truly "request" performances.

It is said that the stage of the Neighborhood Playhouse is the best equipped, from the standpoint of lighting, of any in New York. The skies presented there are surely the best stage skies in New York—of that, at any rate, we are certain. There is, we believe, an adaptation of the well-known Fortuny Cyclorama—a dome of plaster which gives great depth and saturation to the blue lights thrown upon it. This has been used in many of the productions in a variety of ways, always with very telling and artistic effect.

Most of our little theatres in America are battlefields. Some of them are devastated battlefields. They are ruins dedicated to the corpse of coöperation. How few of us can work together! Our little "art" theatres are attempts at coöperation—perhaps that is why they are of such short duration. The Neighborhood Playhouse is the longest-lived of any of them—if our records are correct. And it is a theatre built by women, directed by women, organized by women! Surely there is a good argument for the feminists here.

Miss Irene Lewisohn appearing in "Jephthah's Daughter," the first production in the Playhouse, 1915.

Miss Alice Lewisohn in "The Queen's Enemies," written by Lord Dunsany, and recently revived especially for the author's benefit.

Irene and Alice Lewisohn are, of course, the directing spirits of this non-commercial enterprise. About them they have had the insight to group a number of keenly intelligent and artistic women. One of the earliest of these was the late Mrs. Sarah Cowell LeMoyne, who brought the best traditions in taste, diction and plastic action to her students of the Dramatic Club. Another woman who brought to the Neighborhood Theatre a keen, practical knowledge of theatrical organization is Miss Helen Arthur, who is thoroughly familiar with all phases of the American stage.

Small as the theatre is, it is manifold in its activities. It has created a special and invaluable function for itself. Along with the plays and the performances that attract audiences from "uptown," it provides popular entertainment—in the way of good motion pictures—for the immediate neighborhood. And yet it remains a real theatre, an example and an inspiration of the educational and artistic possibilities for all similar efforts.

Another interesting activity of the little theatre in Grand Street is the present series of fourteen lectures, offered as an opportunity to those who are interested in the revival of the festival as a vital form of dramatic expression, and who wish to familiarize themselves with the original sources. While the course has necessarily been fragmentary, it has aimd to create an atmosphere that is stimulating to informal discussion, study and experiment. Among the ritual and festivals being discussed this season are the literature and ritual of the Hindu festivals; Hindu painting as related to religion and ritual; art and ritual among the Hebrews; the ancient Greek ritual festival, especially as illustrated in art; Mohammedan ritual and customs, as well as the Chinese, Japanese and the festivals of the Pueblo and Plains Indians.

In the present propaganda of "Americanization," it would be well for the leaders of that movement to study the methods and the work accomplished by this modest little institution of the East Side. As Miss Wald wrote in her recent book: "It is our hope that the Playhouse identified with Neighborhood may capture and hold something of the poetry and idealism that belong to the people, and open the door for opportunity in drama and dance and song and story."

From the point of view of our national development in craftsmanship there could certainly have been no greater mistake, as the directors of this playhouse so well realize, than the failure to use the treasures so many of our foreign-born citizens are bringing with them—beautiful examples of patient craftswork, folklore, music, song, and colorful costumes, which are so effective when adapted to the arts of the theatre. The Playhouse workshops are therefore divided roughly into two departments; that of designing and executing the scenes and costumes, and that of dramatic interpretation. Classes in drawing are features of the first department.

These "cut-outs" designed by Frueh the cartoonist are made of paper, and offer the child the suggestion of making his own. Proper scaling of the animals is one of the first essentials.

American Toys and Toymakers

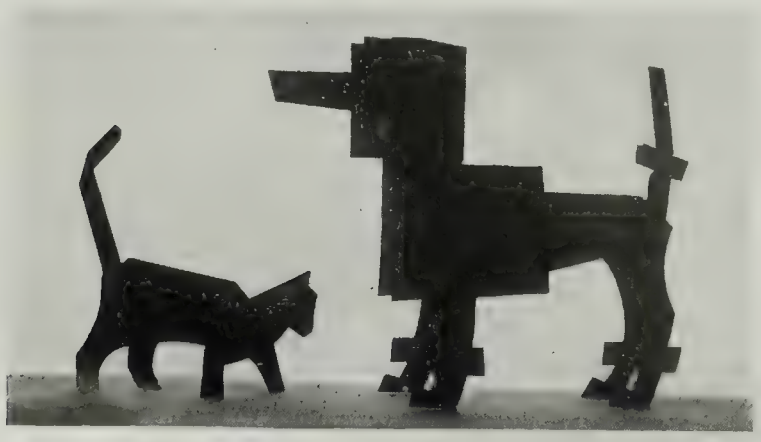
AN artist whose toys are the admiration of all his friends confessed the other day that they did not continue to interest his own children—for whom they were specially designed. All the art, all the character, all the cleverness that had gone into the construction of these animals, he pessimistically asserted, did not succeed in holding the interest of the young barbarians. And when he had submitted his models to a manufacturer of toys, the latter was willing to use them only after tampering with the design, despoiling the animal of its character and beautiful simplicity of its construction. Toys have too often been sold to uncles and cousins and aunts, who have been intrigued by non-essentials even more than have the children themselves. A few pioneers have been experimenting in this field for the last few years. The final conclusions are not yet ready, but the opinion is now unanimous that constructive play may be stimulated by an initial supply of consistent play material calculated to suggest supplementary play material of a kind the children can create for themselves. This point our artist missed; it is a point many of our manufacturers miss.

Polar Bears. The structural simplicity of Mr. Frueh's statuary in paper does not prevent a lively presentation of natural history.

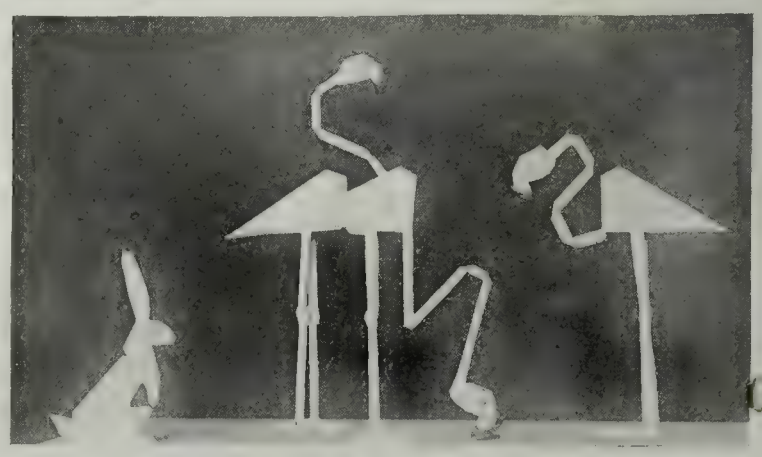
Designing toys is not merely an artistic problem. It is now pre-eminently an educational one. It is to be hoped that a sound working program for American artists as well as American manufacturers will be suggested by the nation-wide toy exhibit shown at the Chicago Art Institute this month. This exhibit is to be held jointly by the Art Alliance of America and the Art Institute of Chicago. The committee in charge of the exhibition includes Mrs. Louise Douglas Hyde, chairman; Lionel Robertson, vice-president of the Art Alliance; George William Eggers, Chicago Art Institute; Mary E. Ely, of the Armour Play School; Professor Sargent of the University of Chicago; Mrs. Grace M. Pebble, Nancy Cox McCormick, sculptor; Mrs. Hubbard Carpenter, and Mrs. John Alden Carpenter, wife of the American composer. Artists, toy men, craftsmen, makers of models, have all been invited to show their work. There are no judges and no prizes to be awarded.

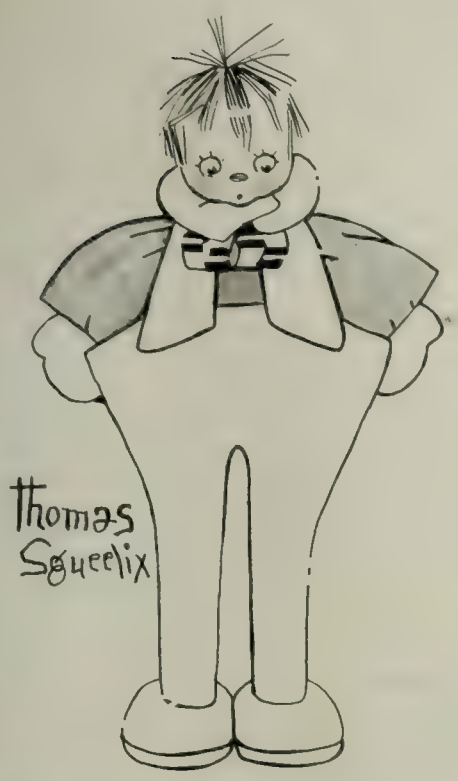
If the propaganda for American toys is to be an effective and permanent one, our artists and our designers must be awakened to the responsibility that confronts them in furnishing the first materials of education for American children.

What then should be the enduring standards for our American toymakers? One distinguished educational authority declared that all toys should satisfy these four demands: playability, durability, "make-ability," and artistic merit. That is, they should not be made merely to look at, but should stimulate the child's interest and activity. It is for this reason that the toys should be selected in groups and in relation to each other. "Makeability" is the quality that will suggest the construction of other toys to supplement the group or scheme. Finally artistic merit is quite as essential in this field, if not more essential, than in any other. Without this, the sense of beauty in a child cannot grow, and its growth should be encouraged.



This black cat and French poodle illustrate the infinite variety of the straight line. Playthings of this character are sure to widen the child's interest in animal life.





Little Shavers

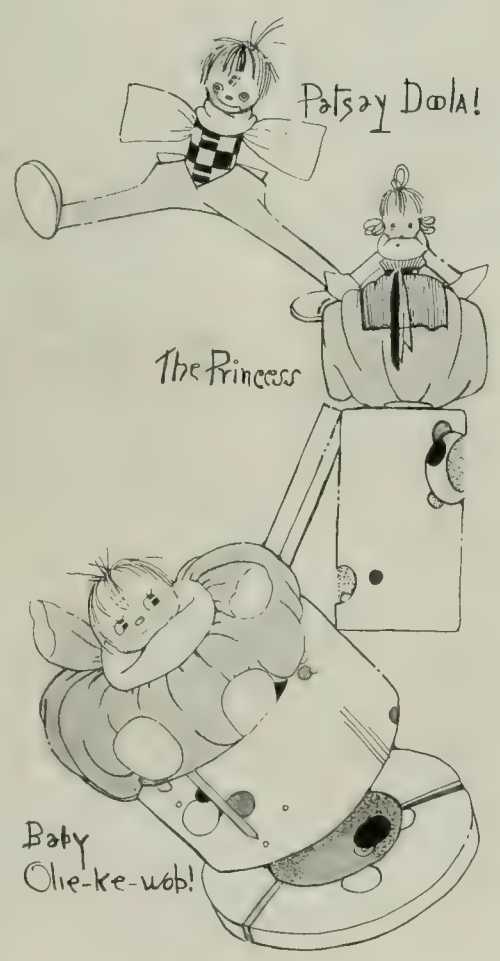
By ELSIE SHAVER.

MISS SHAVER with her original designs in dolls has introduced into Toyland these little Shavers, who ramble in a realm all their own, with as original a story behind them as they are unique specimens in themselves. One little Shaver after the other is being brought into the family and soon it will be so large that it will require a little world all its own.

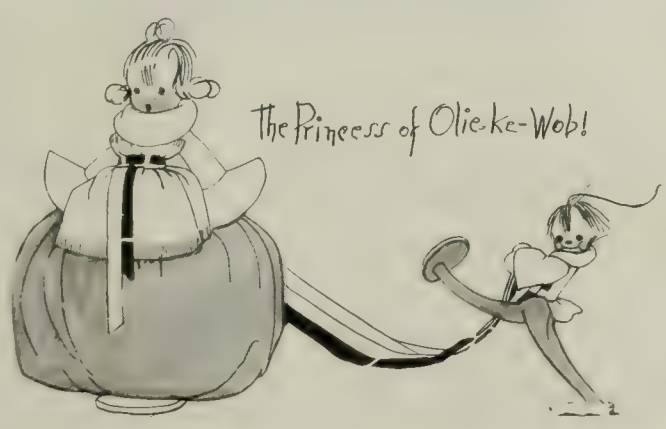
THIS tale has to do with rags—one bit upon another until hand molded "Little Shaver" comes to be. Then it's only a matter of a daub of paint and a bit of sunshine glory for hair and here we are.

But it's the story part you do not know and when you asked me to write you about the "Little Shaver" dolls, you did not know, did you, that I should insist upon taking you into a strange land—The Land of Olie-ke-wob, The Place That Never Wuz?

You won't mind though, for it's really quite a nice place, just the sort that we all know exists, but few of us seldom have time to find. Why, the sun shines the most beautiful special kind of pale lemony yellow shines in Olie-ke-wob! Imagination grows on trees! Color dances every place, and human ducks behind stumps and laughs out from everywhere, even from beneath the round pink pebbles under the "Little Shavers'" feet as they wob and hob along the way.



First, there's the beautiful cerise Princess of Olie-ke-wob, with her pale yellow hair and—secret stars upon a stair—did you know that she had big feet and did you ever see a Princess with big feet? But you will easily forgive such a touching catastrophe when you see that she herself sweetly overlooks the calamity, and benignly tells you how she has wobbed all the way from her beautiful palace by the River of Lace just to hob-nob with you! From the Princess let us jump down a few years to the Baby Olie-ke-wob, who never wuz but just is! The dear fat lump was once upon a time a beautiful sofa pillow of the beautiful Princess of Olie-ke-wob and one night, when no one was looking, a head popped right out on her shoulders. The next night two feet kicked forth and the third night a pair of arms waved to and fro and a voice was heard gurgling in silent ecstasy and so the Baby Olie-ke-wob just came to be! After the Baby there comes a box and, I know I hear a laugh—did you see that flap? The lid is off the box, and before you is a smiling pair of blue eyes and a gorgeous mop of red hair and whom, if you please, have we wobbing along but Patsay Doola, who says, if you don't like him you're a funny, funny goola!



And there goes Ketsey Piper, who is scared most nearly to death. You see it was quite a long hob-wob from The Land of Olie-ke-wob and she doesn't know just to whom she's going to belong. Do you blame her?

And Thomas Squeelix, where are you? You see he has to be called quite often for he will run away and hide. But the poor "Little Shaver" has no Mother Phelix, nor Daddee Delix—he's just Thomas Squeelix all by himself. And it's really quite an undertaking to be some one all by yourself—at least Thomas says it is! But there let's leave them right now as they are running helter-skelter, floppity-dop in the sunshine that comes from Never Wuz and turn to the theory back of the dolls. Dolls can be ideas, and doll-ideas can have just as big a principle back of them as labor-ideas, capital-ideas, or any other ideas. The idea of the "Little Shaver" dolls is to do away with the sweet sentiment that is not wholesome and does not help to make character and thought, and in its place to bring color into the nursery; imagination into the child's mind and perhaps, if it's possible, make the whole next generation Mark Twains!"

Miss Shaver has introduced us to the most quaint and unique types yet originated in the realm of doll land, each little character speaking, in its originality, of her creative and imaginary ability. The dolls are hand made and painted. Their strange clothes show a combination of art and quality assembled. Every child possessing them will be happy.

The Tenafly Weavers

Under the lee of New York the nucleus of what promises to be a great industry is being brought to its own and is wielding a large influence for good as an economic center.

THE name itself intrigues one. It might be something from those interesting private account books of William Morris, says the wise but uninitiated one, or, if the wise one also knows his geography minutely, the answer would be "something to do with New Jersey." And then he would be right. In fact, the wise one would be correct if he made both answers, for these weavers are in New Jersey and they are looking back to the ways and means of William Morris for their inspiration and their methods.

Some years ago Miss Winifred Mitchell inaugurated this work in what she called a "portable studio" in her own home in New York City with only a teacher and two girls. The usual trials were experienced but soon this able woman interested her friends in the work and it began to grow day by day and soon it was necessary to move the studio to larger quarters. This has gone forward until now when the weavers are finally established as a business enterprise in art, occupying large quarters in the Town Hall at Tenafly, New Jersey, some ten miles from New York.

Miss Winifred Mitchell's "portable studio" has carried her into big business.

The pedals separate the threads through which the shuttles are passed.

The Tenafly Weavers wish it understood that while there has been and is some hand weaving done in schools and institutions, this is the first bona fide business enterprise of the kind that has been self sustaining, and Miss Mitchell and her co-adjutors are justly proud of their success. Of course the first output of the little plant was subscribed for by friends, but the work was of such superior quality that a subscription would never be classed as a charity. From the moment of the inception of the idea every library file was searched, the industrial histories of every land were called upon to furnish their valuable quota for designs for the Tenafly Weavers, with the result that not only do they make all those fascinating objects of feminine attire such as handbags, scarfs, negligées, etc., but really splendid materials for hangings, upholstery and table use. To be quite businesslike, the weavers have more orders listed than they can fill, from professional decorators as well as from private individuals.

Good light, good air and attractive surroundings are enjoyed by the weavers.

Having gone into this work with all her faculties awake to the fact that to make a success of it from both the artistic and business standpoints Miss Mitchell realized that hand woven materials must also be hand dyed, so from the nice selection of yarns, the pattern having already been chosen, this very ticklish task of dyeing is attacked and it must be said that these women have accomplished wonders with their colors.

However it must not be thought that all their work has been easy. On the contrary, their chief difficulty is a very vital question to their success, and it is that workers are very hard to get hold of, notwithstanding the fact that all beginners are paid throughout their student period. This usually lasts not longer than six months when the weaver's salary is not only more than a living wage but as much more as her output and originality permits. It has not been easy to persuade American women that here is a pleasant, well paying work that will always stand them in good stead, for without doubt it is a matter of short time when weavers at hand looms will be as sought after as for any other business in America, the work itself being of such high character as to assign these industrial artists an enviable place in the social plane.

It is easy work, though it requires some standing, which our women seem physically unable to do, hence Miss Mitchell pays closest attention to the surroundings of the weavers and encourages strengthening exercises. Yet at its hardest the work is never as trying as most office work and is better paid. All this is retailed at length hoping that those interested in the development of the American industrial arts will direct the attention of young aspirants to this field of endeavor.

In order to bring to their tasks the widest information Miss Mitchell visited this year the most important looms of England and France and was able to obtain Queen Alexandra's permission to bring from her Sandringham Looms the Misses Wolfe, who will teach their methods to the Tenafly weavers during their year's leave of absence.

This is but the beginning of a plan to install master weavers from as many foreign lands as possible. It is hoped that India, the far East, Greece and the near East, as well as Mexico, will have representation in the working faculty of teachers. This will enable Tenafly weavers to learn all methods of weaving (Miss Mitchell expects to build looms to suit the foreign weavers), and to profit by actual experience in the various ways of dyeing and designing.

The Origin of Christmas Carols

ARTHUR T. BROOKS, D.D.

LAST Christmas, with the horrors of war so vividly in mind, it was impossible to feel good cheer and to engage in any large measure upon either old or new undertakings in musical form, but the clouds are rapidly passing and soon the Great Storm will be but a memory. However, little new music will be heard: we shall have to content our souls with the grand old masters, the glorious Christmas hymns and carols, which come to us from the long ago and hymnists of the nearer past.

There is no doubt but that the favorite hymn of the English "While shepherds watched their flocks by night" will take pre-eminence among Anglican worshippers. We Americans will sing "O little town of Bethlehem"; "In Christmas praises singing" will still lead the Norwegians; while the French will doubtless continue their "Hear ye, good folk of Chartres," and the Italians, "O come ye, and adore Him." It is a question whether the Russians, who have lost their old national anthem and the several new ones of the last few years, will, as a people, sing the stately "O come, and let us worship," or the Germans their musical "A thousand tiny candles sparkling."

Miss Mabel Garrison the coloratura soprano of the Metropolitan Opera Company this season for the first time was given an opportunity, in "The Barber of Seville," to show her lovely voice and finished art in a role compatible with her great powers.

It is to be hoped that some of us shall have opportunity of hearing Bach's great five-part Christmas "Oratorio" but we are not over sanguine as it is most difficult of proper rendition. It is still possible that it may be given at Bethlehem, Pa., where it has been so well rendered in past years. More likely are we to listen again to the less difficult and really more appealing "Oratorio de Noel" of Camille Saint Saens and "Les Enfants à Bethlehem" by Gabriel Pierné. It is safe to assume that in this country, because of the strong feeling at present against German opera, the "Heimchen am Herd" by Carl Goldmark, which is based upon the deeper sentiments expressed in Dickens' "Cricket on the Hearth," and which has become a repertory number, will not be heard. Nor are we likely to hear for many a day August Enna's "Das Streichholzmädl," that beautiful musical interpretation of the story we loved as children, "The Little Match Girl," by Hans Andersen.

But after all, these will not make nor mar the Christmas music, for we still have Longfellow's "Unbroken song," Riley's "God bless us every one," Tennyson's "Ring out the old, ring in the new," Sears' "It came upon the midnight clear," and Wesley's "Hark, the herald angels sing," and these are the Christmas songs which bring to us the true meaning of this holy season. It is well to remember that Christmas memorializes an historic event not significant to any "chosen few" alone but to "all the people." Its music, therefore, should be for the most part, such as "all the people" can enjoy; a music characterized by three "S's"—simple, sincere, singable. The Sacred Record tells of the first Christmas song, sung as no song will ever be again. And its message was so clear that even though of the lowly-peasant type, the shepherds understood, and so sincere that, leaving their flocks to midnight dangers, they traveled to the cradle of the new-born King.

The earliest record we have of Christmas music, according to French historians, was in the year 129, when Telesphorus, Bishop of Rome, instituted the custom of singing the memorial of the Nativity. Through lack of other material he took the "angel chorus" "Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis" (Glory to God in the highest, and on earth peace, good-will toward men). From this beginning we have developed to our present day efforts.

The Christmas carol is of later date, as, indeed, is all other folk music. Early in the twelfth century we find folk songs woven into church compositions. The church has claimed originality for the carol but this has never been proven, indeed, the proof seems all the other way—that the carols, sung by the people in celebrating the various seasons of the year, were used by the clergy in linking up pagan rites, which were impossible of eradication among their people, to Christian festivals. This method has been wisely used by modern missionaries in pagan lands. Perhaps Jean Jacques Rousseau has given as good a definition of religious carolry as may be found when he declares, "Noels are a kind of air wedded to certain canticles sung by the people in celebration of Christmas." These were sung with much zest and great gusto especially in the convivial celebration of Yuletide, which was more largely indulged in than the purely religious. Boars' heads, pies, and foaming tankards of ale, in an atmosphere made genial by the roaring Yuletide log and the holly and mischievous mistletoe kept the "wassail carols" to the fore. In these days of tunes innumerable, it seems ridiculous and almost sacrilegious that our ancestors should have used, without

(*Continued on page* 142)

IN DECORATION THE DINING ROOM ADHERES CLEARLY TO ITS ITALIAN PRINCIPLES

The Home of Ernesto Fabbri
New York City

GROSVENOR ATTERBURY, Architect.

PASSING from one room to another in this well equipped home, we are met with architecture of delightful proportions and simplicity of line, as well as decoration of exceptional merit. The rugs are magnificent in each instance, and act as the foundation of the decorative color scheme. The library floor is made of wide oak boards, rich of color and fine of grain, left uncovered. A delightful treatment, corresponding with the wood of the bookshelves where the books afford variety of color to the room.

THE HALLWAY AND STAIRCASE IS OF SUBSTANTIAL ITALIAN DESIGN.

THE LIBRARY IS WALLED WITH VOLUMES OF INTRINSIC VALUE, PLACED IN ACCESSIBLE OPEN SHELVES.

EACH OBJECT USED IN THE DECORATIVE SCHEME OF THIS ROOM IS WORTHY OF ITS PLACE.

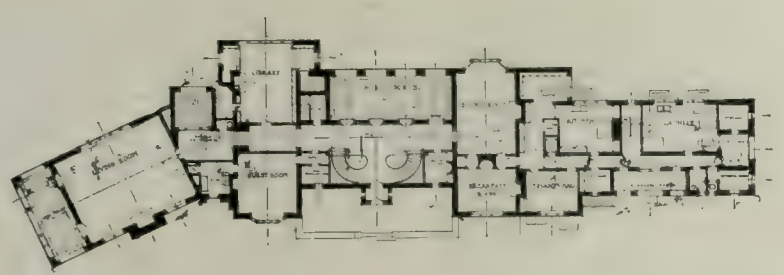
The forecourt is an English feature and an appropriate entrance to so excellent a translation of an English exterior.

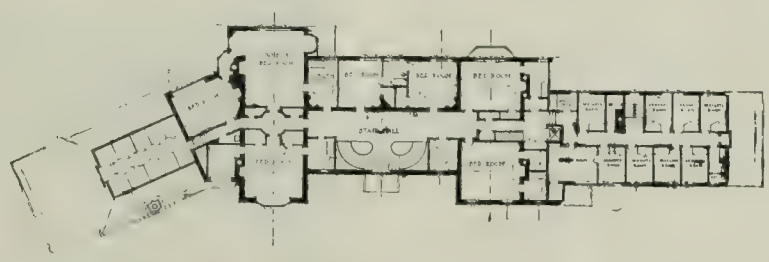
Country House of Mr. Charles H. Sabin Southampton, L. I.

This entrance is an excellent combination of porch and vestibule, decorated by a happy choice of trees, and by a lovely pair of urns.

There is nothing so hard to deliberately achieve as the picturesque. Here the delicious simplicity of the motive makes one forget the study which is necessary to so charming a result.

The architecture is of simple Georgian character forming precisely the correct setting for the splendid portraits by Romney and Raeburn.





The gaiety of the Chinese Chippendale expresses in an unique way the informal character of a breakfast room.

"The Cellist" by Elie Nadelman.

Ceremonial Mask from the Ivory Coast at the De Zayas Gallery.

Mrs. Gertrude V. Whitney at work.

Art New and Old in Current Shows

HAMILTON EASTER FIELD.

(*Editor's Note.*—ARTS & DECORATION is pleased to introduce Hamilton Easter Field as reviewer of the current art exhibitions. His many years of study abroad, during which he visited all the principal museums of Europe, his impartiality and absolute sincerity have given his writings an authority both among conservatives and radicals. Mr. Field will not only contribute the monthly review but also write a series of articles upon modern artists.)

BEFORE leaving New York last spring I heard on all sides that this fall we would see great changes in the world of art, that the old gods would fall from their pedestals and that in their stead new gods would reign. But I have found no change in the world of art beyond that which is normal. There never was a revolution in the art world; there never will be one, for art is the expression of the soul of man. Political upheavals affect the outer man but leave the inner man all but untouched. The French Revolution hardly affected the course of art. In times of storm and stress we may expect greater earnestness, more sincerity, but there will be no revolution, either now or later.

"BRIDGES" by SAMUEL HALPERT.

Taking the bus up Fifth Avenue there comes to me a sense of disappointment. We have come to expect the brilliant colors of flags and banners and their absence leaves the avenue shabby, while the absurd arch at Madison Square still separates the canyon which lies north of it from that which lies south. I reach Knoedler's. There is no outward change. But as I enter there is a weird lighting in the large gallery—a mysterious blue lighting which I have associated with the scene of the Elysian Fields in Orpheus. Within figures are sitting, standing, all motionless, pale as ghosts. The atmosphere is that of the Elysian Fields, but whence come these surprising personalities who have made themselves so much at home here?

A Portrait by Virginia Keep Clark.

As I was taking in the melodrama of it all a lady next me was saying: "You see Nadelman's sculpture has broken completely with the past." I felt like turning and saying, "My dear young lady, Nadelman is living in the past. Unless I am very much mistaken, he is the past. Did you never see any photographs of the marvelous paintings of the cave men which date from 40,000 years ago? Do you not know the debased Greek and Roman sculpture which came at the close of the great periods? Nadelman has merely mixed two past forms of expression with a rare sense of what is piquant. You may never have eaten anchovies with rice pudding, but I assure you you would find the combination quite as piquant as Nadelman's sculpture."

Passing from the gallery where Nadelman's work is being shown, it is but a step to a smaller room filled with drawings by Boardman Robinson. Although but a step, it is like going into a new world. If our art is to become democratic, if the sympathies of the artists are going to go out to all sorts and conditions of men, Boardman Robinson is a forerunner of the great American art of fifty years hence. Boardman Robin-

son is clever; he cares nothing for cleverness. He is talented; he does not trust to his talent. He knows that cleverness and talent are nothing in themselves. Art is dependent upon emotion. Robinson has felt deeply, and that is why his art, although objective, has the power of awakening sympathy. His drawings are things to love.

In the room beyond there were hung paintings whose influence on the development of our art must long be felt. The Gauguin "Ia Orana Maria" dominated the gallery with its splendor. Gauguin lived with the South Sea Islanders and in a spirit of the utmost reverence he has painted their feeling toward the Madonna. Some may feel a shock to see the Madonna and Child represented in this way; to me it was a new revelation of the brotherhood of man.

"The Washerwomen" by Degas.

Near by was an early Degas, a study of washerwomen with heavy baskets, painted in 1878. It is now owned by the Knoedlers. Another Degas, a Sisley, a Courbet, a Monet, and some good American work gave additional interest to a most impressive show.

SCULPTURE IN A NEW GALLERY.

It was in Paris about twenty years ago that I first saw examples of African Negro sculpture. They were entirely realistic in their conception and must have dated from about eighty years ago. Somewhat later I first saw the earlier subjective work of the African Negroes and was moved as never before by sculpture. As a boy I had seen the tombs of the Medici and had been impressed by Michael Angelo's Lorenzo; I knew later the statues which decorate the West Front of Chartres and the far less impressive "Penseur" of Rodin, but from these I did not receive the sense of aloofness which I got from the Negro head.

"Ia Orana Maria" by Gauguin.

African Negro sculpture has an abstract side but it is also, at times, purely representative. It does not, however, represent the individual but the type. An excellent example of this is the very remarkable carving representing a number of animals crossing what may have been intended for a log, shown at the DeZayas Gallery early in November. The caution, the hesitation, on the part of the animals were shown with truth. Yet the artist had not considered it sufficiently necessary to differentiate the species for me to be sure what animal had been represented. In a way the Negro sculpture was right: it is more important to give expression to the inner life than to show nationality or race.

A NEW ART SOCIETY.

A new art society is born. The Society of American Painters, Sculptors and Gravers sent out a manifesto in October. There was to be no jury system, the society being absolutely exclusive, there was no need of a jury between friends. Another point was that the society was neither radical nor conservative, but welcomed all kinds of art. It may welcome all varieties of art but among its members there is not one who had not made his reputation before the war. Such a society is essentially conservative. It will have its usefulness for it will bring before the people much good art. ARTS & DECORATION bids the Society of American Painters, Sculptors and Gravers welcome.

The show is a good one and is well hung.

A PAINTER OF CHILDREN.

One of the most difficult things in painting is to make portraits of children. Only one modern artist succeeded absolutely and that was Renoir. His portraits of children will surely be considered as masterpieces in the years to come. At the Montross Gallery there has been shown a series of children's portraits by Virginia Keep Clark. They have great delicacy of line and color, are well massed and represent the children much as their parents would see them. She also showed two admirable "still lifes" and some small landscapes, good in color.

AN EXHIBITION OF MRS. WHITNEY'S SCULPTURE.

It is rare that one meets in art so full an expression of personality as in the work of Mrs. Gertrude V. Whitney. It shows the generous enthusiasm of youth. As our nation is generous, careless, untrained, Mrs. Whitney's art not only reflects her own personalilty but also the character of the American people. Her sculpture, which seems to be thrown off at fever heat, represents episodes in the Great War. They are essentially things which are felt, and so make a strong appeal to our public.

Ireland's fascinating thatched roofs are not possible in America because of the dryness of our climate but their effect is simulated closely by shingles.

Both shingle and tile will obtain in this country the interest of these Scotch roofs whose sturdiness is everywhere most evident.

Roof Lines

This travelogue on roofs is not only interesting reading, but points out to all the great advantage in selecting the proper environment suitable for the artistic atmosphere of the home of one's choice.

VIRGINIA ROBIE

IMAGINE Anne Hathaway's cottage without its thatch, Burns's birthplace without its low eaves, Chester without its gables, Nuremberg without its sky line, Londonderry without its sloping tiles, or Salem without its shingles? As well imagine Mona Lisa without eyebrows!

The picture that remains longest in the mind of the American returning from his first visit to England is neither Westminster, nor St. Paul's, nor Wells, nor Salisbury, nor London Bridge, nor London Tower, but some unknown, unnamed cottage with plastered walls and low roof, set within green hedges and blossoming hawthorn trees.

What art can reconstruct those vanished roofs of Belgium and France? Memory may paint the moss grown tiles, the flowering thatch, the lovely lines, but no magic can bring them back.

When we build let us build sincerely, remembering the lessons of the vanished roofs and of those that still remain to make Europe beautiful. Consider the relation of the roof to the style of the house and the whole to the site. The Swiss chalet against its mountainous background is an admirable example of the right style in the right place. By the same token the long low lines of the old villas set in the Italian plains charm and satisfy the eye. Comparisons could be drawn indefinitely from old Norman farmhouses, Eliabethan half-timbered dwellings, the stone work of earlier Tudor days, the brick work of the later Georgian period, and from our own Colonial architecture. In all these varied phases of house building, the roof is an integral part of the structure. As with the capital of the column it completes the design.

California has taken a leaf from Italy's book of artistic roofs which step might well be followed throughout the country.

There are distinction and charm in many of our houses, yet we often miss that indescribable "something" which so touched our imagination in the buildings of the old world. This quality is quite apart from age and historic interest. It touches not only the imagination but the affections. The heart is seriously affected.

At long intervals some house builder on American soil reproduced this elusive thing. In some unknown way the spirit has been seized and made to live again. Such happenings are cause for great rejoicing. One such dwelling has power to illuminate a whole suburb of packing box architecture. Architect and client deserve laurel leaves and endless fame or—what is far better—the inspiration to blaze the trail for others to follow.

Not that it would be well to set up a Norman farmhouse on a conventional corner lot nor build a North-of-Ireland cottage at one of our seashore resorts. Yet some of the sturdy simplicity and frank construction of both cottage and farmhouse might well be transplanted, together with the generous, beautiful roof lines.

Northern Ireland has escaped the tourist's note book to a large extent. The wave of American travel usually passed it by in those happy days before 1914. Killarney via Queenstown beckoned the globe trotter, with Dublin

and Belfast sandwiched in en route to Hollyhead. Possibly the Giant's Causeway filled a few thrilling hours, and ever after dimmed the grandeur of Killarney's Gap of Dunloe. But the great northwest of Ireland—picturesque Londonderry with its ancient wall and fascinating history, beautiful County Donegal, made famous by Seumas MacManus, Lough Foyle and Lough Swilly, beloved by Irish poets, and the innumerable little villages tucked away in the emerald hills, or straggling along a blue coast line—these and much more—have escaped diary and kodak and printer's ink.

Rathmullen, within comfortable jaunting car distance of Londonderry, is a typical village of the north, dazzling as to whitewashed walls, clean as a new pin and picturesque in a delightful Irish way. Many such villages dot the map of Counties Donegal, Londonderry and Antrim. Flush with the street are the houses which show but two types—one-story cottages of stone, smeared with whitewash and capped with thatch; two-story dwellings with steep roofs of tile or slate and walls thinly coated with plaster.

The floors are earth, trodden hard as stone, the fireplaces burn peat—"turf" your Irishman says—the furniture consists of several stools and one chair for priest or visiting school master, and few know—certainly not the tourist—where or how the family sleeps. It all looks so neat and prosperous, but there is a pathos about those green, green hills and white, white cottages. They are populated by old men and women and tiny children. The intermediate generation is absent—stationed across the Channel, or making its fortune in America—which, to the Irish, is always the home of the brave and the land of the free.

A book, and a thick one, might be written about thatched roofs. Those of Ireland and Scotland and England differ in outline, if not in actual construction. In Southern Ireland, where the air is warm as well as moist, flowers grow in the thatch. Scotland's atmosphere while "moist" to the *nth* degree seems to be of sterner fibre, and roofs produce neither thistles nor roses. England seems to fill a middle ground between the two countries and even the housetops express it.

Japan has developed the thatch garden as has no other country, but it is a case of art rather than climate. Iris in season makes purple the roofs of certain sections, while birds are encouraged to build their nests in the low, over-hanging eaves. Japan suffers great loss by fire every year on account of her inflammable dwellings If, in the words of the immortal Disraeli—"a dry soil is good for celery," certainly a wet climate is beneficial for thatch. Doubtless the safety of the cottage roofs of England, Ireland, Scotland and Holland is due to the continual dampness. The dry atmosphere of America would play havoc with such roofing, provided architect and client agreed upon wanting it and then the fire commissioners would probably spoil the plan in the making.

The roofs of France have many delightful irregularities that we might adopt satisfactorily. Observe the clipped corner and roof of the house at the right.

Of late a method has been perfected in this country of laying shingles so that the outlines of thatch are suggested. In the hands of clever architects this scheme has proved a successful medium and a dozen country houses may be mentioned which combine a delightful old world picturesqueness with perfect appropriateness for every day American living.

If art has been unable to improve upon old roof lines, science has brought to perfection many new methods of construction. Weather proof and fire proof are the roofs of most of our homes today. Safe they are to a degree unknown in the old days, and when they are beautiful in line also, the charm of the old builders has been retained, with something added of which the old builders never dreamed. The American architect is indeed the preferred heir of Time, since he has at his disposal the art of the world from which he draws to supply the needs of a land as varied as all Europe.

Thatched roofs are common in England and the interest this has for us is found in the eaves above the windows.

The broken lines of this old English roof form the outstanding feature of the house and give it its character.

A corner of childish delight showing wise judgment in choice of furniture and arrangement.

This comfortable end of the nursery serves as a proper setting for the children's hour.

Early Influence of the Nursery

MAN'S whole view of life is more or less influenced by his early contact and surroundings, much more than is realized, and for this reason that which bears upon refined taste and the earnest things of life, both in the things of play and study, should be placed before it. We must remember that the æsthetic sense of the child awakens early and his visible surroundings, of the best, form the basis of an unconscious guidance, and by associating indirectly creates a desire for things of beauty.

One of the most important and interesting problems, confronting us in the decoration of the home, is that of the nursery and the accessories dealing with the arrangement of the child's room. It is an important task before every parent to study the means by which this room may be made an abode of development and enlightenment, toward the ultimate responsibilities facing him or her in the future, and it goes far in preparing him so that he shall become a valuable asset to his community.

Most parents, happily, nowadays recognize this fact and are bringing forth every effort to accomplished the desired end.

In decorating this room the effort exerted must be to create one of brightness and cheerfulness, pervaded with a sense of order and simplicity. Plain color schemes on the walls and floors with washable hangings at the windows and materials used on the covered chairs. The fewer the colors employed the more restful and pleasing will be the result, as a quantity of colors produces a confusing impression, even as a number of voices do when heard at one time. Avoid, always, the overcrowding of the room in which these little lives are to be spent.

Every sanitary precaution should be taken in regard to circulation of pure air, and the windows placed so that the sun shall shine in all its glory wherever possible. The furniture likewise must correspond to the simplicity of treatment, be well built, and painted to harmonize with the general tones of the background.

A practical and sensible idea for the nursery built on the top of the house.

Great stress is being laid upon the method employed in the expansion of the little minds and it is here that the proper person is needed to open the door of wholesome enjoyment to him.

The Christmas season brings strikingly to our hearts and thoughts the things of interest pertaining to childhood, and with the trend of thought, current in the spirit of today, aids us in the selection of toys that are superior in quality and design, articles that are useful for their instructive and constructive value.

It quickens the pride of the child, to feel himself the happy possessor of an object which is the envy of his superiors and by teaching him the care of such toys, we will cultivate in him a valuable sense of obligation and reverence toward things beautiful.

After the toy age, when hunger for knowledge of things beyond the walls of the nursery comes, let the books be those worthwhile, well illustrated, with tales of broad adventure, which interest and strengthen their imagination, creating a desire to search for more information of the world beyond his realm.

It is pleasing to learn that toys "making a hit" today are those designed and made under the supervision of American skill. Their high value comes mainly in the fact that they show possibilities of usefulness, interest and instruction for the younger as well as the older child; holding to the qualities, of those formerly imported, in characterization of painstaking workmanship.

At holiday times, the toys personify and inculcate "The Yuletide Spirit," and of course in doing this the appeal to the child is widest and best.

War conditions have reflected a far-reaching benefit on the toy industry in America.

Art and the Spirit of Free Play

HOW closely related are the spirit of play and the spirit of art is suggested in the interesting educational experiments now being carried out in New York City under the auspices of a number of distinguished authorities. These experiments are being carried out in the Play School of the Bureau of Educational Experiments. For the following statement and interpretation of "free play" we are indebted to the committee on toys and school equipment of the bureau.

TOYS—real toys—are the tools of play. And since play is serious business for children, these tools must be selected with serious intent. The requisite for toys is that they must be efficient as toys. That is, they should be suggestive of play and made for play. They should be selected in relation to each other, both in size and in kind. They should be consistent with the environment of the child who is to use them. They should be constructed simply, so that they may serve as models for other toys to be constructed by the children. They should suggest something besides domestic play, so that the child's interests may be led to activities outside the home life. They should be durable, because they are the realities in a child's world and deserve the dignity of good workmanship.

Toys of this sort may obviously form an equipment for a child's laboratory, and anything which answers these requirements becomes in this sense a toy—a tool for play. Some toys of this sort—for example, blocks—are as old as the proverbial hills; they have even been used in the schoolroom. But to use them as a basis for constructing a miniature world, a world in which the related toys—the dolls and the horses—live, move, and have their being, an incomplete world which may be supplemented by all sorts of plasticene and benchmade things, a world, moreover, which may be decorated to any extent—to use blocks in this way is an innovation in education. Yet there is no appliance better suited to a laboratory for play than simple blocks. Work benches, with real tools, are an essential for the laboratory. The possibility for purposive action which a workbench holds is literally boundless.

In the Play "Laboratory."

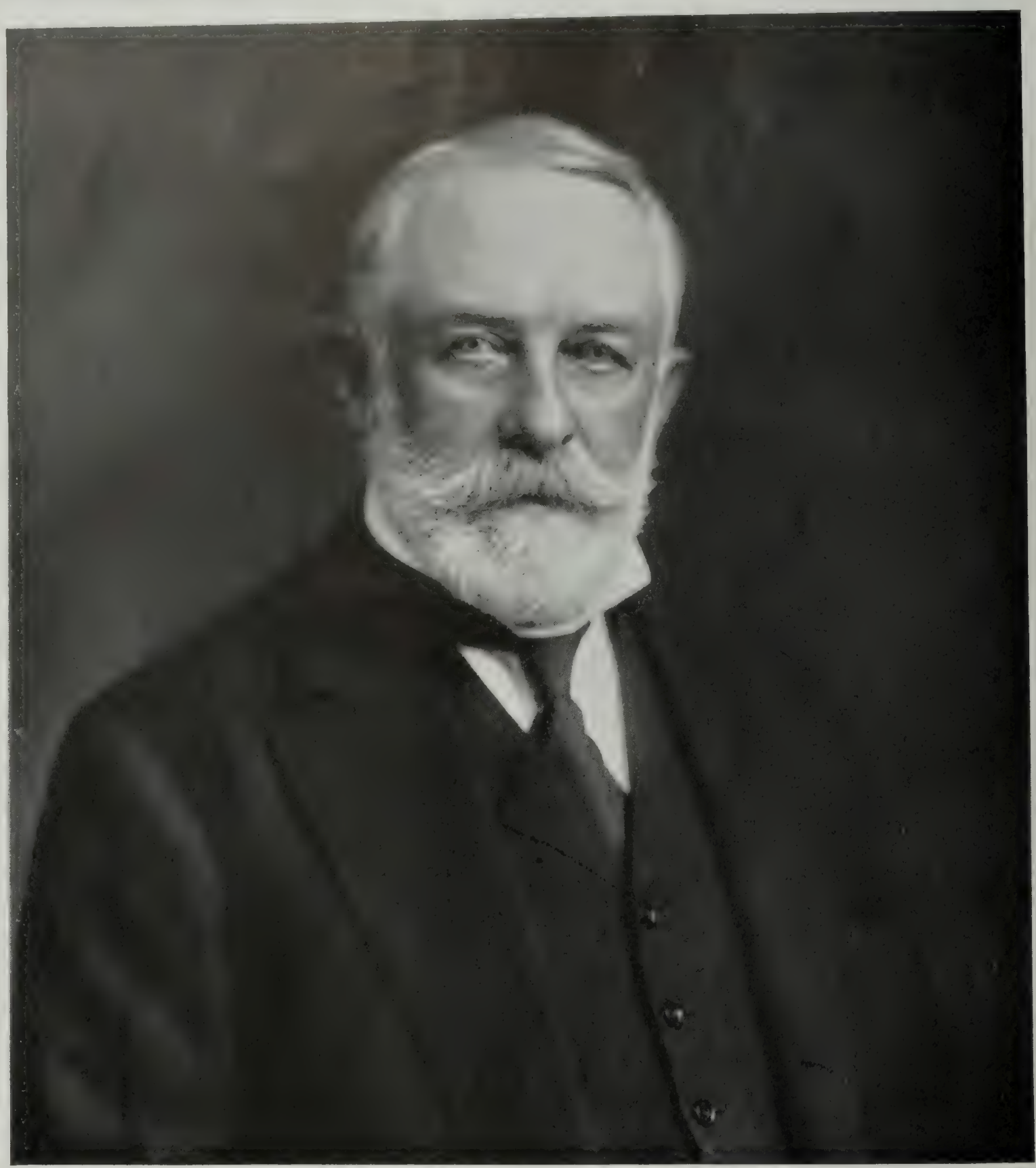
So, too, with play materials, such as crayons, colored papers, plasticene and clay. If children are let alone with paper and pencil, they will quickly learn to use these playthings quite as effectively as they do blocks and dolls. Left to dig out for himself the "soul" of an object and transfer this soul to paper, which is, after all, the true province of art, a child under six may produce something that at first sight seems to our hide-bound imaginations grotesque. But rest assured that this absurdity is based on some reality. He has drawn the essential rather than the object itself. Take the small boy of six who drew aeroplanes, guns, ships, and then smudged the whole thing with red crayon. When asked what his drawing represented, he said, "Why, that's war. Isn't it a mess?" Or the child who drew a barely perceptible automobile in white crayon because, as he explained, "It's going so fast you can't see it." Or again, the seven-year-old who passed a green crayon lightly over a sheet of paper and placed at the bottom a tiny figure who "thinks he is walking in the grass, but he really is in the bottom of the sea!"

If a laboratory is to give each child the full freedom for his own expression, it has to provide not only appliances which he can easily manipulate to his own ends, but physical space and guarantee from interruption as well. The school's task is no light one. It must see to it that children have the playthings which are the nucleus of a significant life-process known to them through their own experiences; that is, *toys* which are related and suggestive; that they have at hand materials with which they themselves can supplement these provided toys; and then, that they be given time and space in which to work out their own experiments in their own way. The easiest place for little children to play is on the floor. Why not a school floor? Why not let him construct his little scheme on the floor and then use this scheme to carry out in action whatever miniature dramatic situation he has created? Could there be a better use of a laboratory floor?

It seems obvious that a child turned loose with appropriate appliances—appropriate to his ends rather than the teacher's—will develop his own method of expression. He will enjoy it, too. For up to the age of six, a child is an extreme individualist. He does not naturally do things cooperatively. There comes a time, however, when he steps from his individualistic into a social world. The school should meet the requirements of his individualistic period and bridge the gap when he begins to be a communistic soul. Here again, toys—free materials—are the school's chief reliance. They adapt themselves to the needs of a project in which a whole group of children spontaneously develop joint floor schemes such as a section of a city with its streets full of autos and carriages, lined with trees, flanked by houses, restaurants and out-door gardens, railroad station with incoming and outgoing traffic, river with wharves and shipping, grocery shop, baker's shop, factories and all the endless array of industrial activities which make up our modern world. This is not a theoretic description. It is the kind of thing that those who work with free materials and comparatively free children constantly see. It is what keeps their courage steady!

But it is all important that a child should not be forced too soon into a social world. He must work his own way gradually from his own concrete interpretation of a special fact or situation to a social interpretation. To socialize a child's entire day implies that he has reached a stable stage where he has something to say which will contribute to the little society of which he is a part, and that he knows how to say it. It is doubtful if many children acquire this stability during "kindergarten age"—though the kindergarten practices are based on the

(*Continued on page* 128)



HENRY CLAY FRICK

THE sudden death of Mr. Henry Clay Frick is so crushing a blow to the American Art World that ARTS & DECORATION, at the moment of its going to press, wishes to express its deep appreciation of the sterling character of this great citizen and art patron.

Simple and retiring in life, death reveals him to the public as a benefactor of the arts whose vision was boundless and whose taste, in these matters, was most refined.

Through the magnificent gift of his art collection together with his Fifth Avenue House to the American people, Mr. Frick has placed the United States to the forefront among the nations as regards art, conferred on its people cultural opportunities second to none, and placed them forever in his debt.

For thirty years he has been building this splendid gift for his fellow countrymen. It is said by men who have assisted him that his fine natural taste, aided by a deep and thorough knowledge of art in general, never leading him astray, enabled the acquisition of most of his treasures.

Every age, school and country is represented in practically every medium of expression. Beside the paintings, the enamels and Chinese porcelains would, in themselves, constitute a splendid assemblage of art works, while still further remarkable are the superb oriental rugs, ancient furniture and exquisite statuary.

And all these are willed to us for our edification and enjoyment.

No words express fitting appreciation for such a gift. It but exemplifies again, that really great men love their fellow men, believe in them and in their advancement through cultural education and that they strive to enhance this by considering themselves merely as stewards of their own wealth.

CRICHTON BROS.
of London
GOLDSMITHS and SILVERSMITHS

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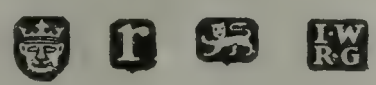
A MAGNIFICENT OLD ENGLISH SILVER CENTREPIECE ON PIERCED STAND, MADE IN LONDON IN 1792 BY J. WAKELIN AND R. GARRARD. THIS MOST DECORATIVE PIECE MEASURES FIFTEEN AND A QUARTER INCHES BY TEN AND A HALF, AND STANDS SEVEN AND A QUARTER INCHES HIGH.



THE ABOVE HALL MARKS APPEAR ON THE CENTREPIECE

DISTINGUISHED AND IMPORTANT PIECES of OLD ENGLISH SILVER made by the master silversmiths of Queen Anne and the early Georges are on exhibition in our Galleries.

Antiques Recognized

Without a knowledge and study of contemporary art one cannot follow his inclinations truthfully nor in turn receive the thrills and joy that come from contact with each antique piece of furniture or art object.

FOR many years in all parts of our country the eye of taste and searcher for antiques has been open and interested in but one group of furniture and home accessories—that of the successive English styles—from the Jacobean Period, through the Dutch line on to the adaptations and pieces influenced by the Empire, covering about two hundred years of history, 1600-1800. There is of course a reason for this interest, which is awakened by inheritance and heirlooms which have been scattered in and treasured in the American homes.

Here we find a luxurious effect with richness of design and quality of material united.

Photo from Del Monte

A balanced treatment, combining contemporary periods of France and England.

But there has come a time when, tiring of the severe austerity of this English type and the early American copies, we reach out for a type which produces the luxurious effect, sufficient for the extravagant display in American homes of wealth today.

So again the tendency is to desert the later recognized styles of England, and in our homes to place elaborate and rich designs of France and Italy, conforming our taste and selection to those pieces less elaborate and following simplicity of line, found in the best examples of these countries.

This new field of research is a yielding one of wealth and beauty, and plentiful in production of superior objects. At every turn the collector finds a specimen which becomes a household god in the superb homes of culture.

A knowledge of architecture and the history of ornament well grounded in the mind of the collector is most important, or else he will drift like a boat without a rudder and be lost. There is a relationship, one with the other, for period furniture invariably takes on recognizable features of its current architecture, which are immediately recognized and understood by the searcher, because of his architectural knowledge and intellectual guidance. In these "thumb marks" of historic ornament, invariably reflected in authentic pieces, he discovers an intimate note in the crude profiles and outlines of Egyptian Art, in the elaboration and magnificence of the Roman Period, in the weird and grotesque designs of the Romanesque, or in the Byzantine Art, by deep cut symbols of the contemporary era, and again in the exquisite ecclesiastical forms of the Gothic. After these he must follow the glorious Renaissance.

This chest combines art of workmanship and illustrates an example of exquisite marquetry in various woods, accomplished with equipment of craft, its secrets and materials.

Photo from H. F. Dawson

Photo from Van Dusen

A "desk-book case" following in line the simplicity of the best in early American work but lacking the decorative pediment of its former models designed by Sheraton and Hepplewhite.

A well-grouped hall decoration, composed of authentic pieces, in which the old sixteenth century table, and the wondrous Italian Altarpiece play a happy part in the group.

Photo from C. M. Traver Co.

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Art in Washington

THE NEW FREER ART GALLERY IN WASHINGTON.

WHEN Mr. Charles L. Freer sold to the United States Government for one dollar in 1906 art collections valued at many millions, and added more than another million to provide a suitable building for its installation and maintenance, he placed its direction under the Smithsonian Institution at Washington. In addition to magnificent specimens of Oriental art, the Freer Collection includes the donor's "Chosen Americans," Whistler being the first, represented by 1,200 examples in oil, water color, pastel, etching, lithograph, and that masterpiece of Victorian decoration, the famous "Peacock Room." Other Americans included are Abbott Thayer, Thomas Dewing, Dwight Tryon, Metcalf, Twachtman, Murphy and Melchers.

This new Museum at Washington will be a tremendous spur to an awakened appreciation of both Eastern and Western art in America, and it is quite conceivable that it may lead our Government, through its congressmen and senators, to look with favor upon suitable appropriations, as in other countries, to foster and encourage the acquirement and exhibition of masterpieces, both American and foreign. Should this be the case, Mr. Freer will have accomplished for us Americans more than the mere giving of a rare art collection to the country, and future generations will hail him, as the British do Lord Elgin, as the true American prophet of Art.

Mr. Freer's life was typical of the romantic American rise to success. Born in Kingston, N. Y., in 1856, he began life as a time-keeper on the Eel River railroad. After various vicissitudes of fortune, he acquired abundant means as a manufacturer of railway cars, and in his later years enjoyed ample leisure for the pursuit and gratification of his artistic tastes.

The new Freer Art Gallery adjoins the Smithsonian Institution, of which foundation it becomes a part.

BETHLEHEM CHAPEL.

ON November 8th the Bethlehem Chapel of the Holy Nativity was consecrated, marking the completion of the first section, representing one-fourteenth part of the grand Episcopal Cathedral, on the heights overlooking the national capital. Bethlehem Chapel, which has cost $265,000, is a crypt chapel below the floor of the main building and a memorial to the Rt. Rev. Henry Yates Satterlee, first Bishop of Washington. In the Norman style of architecture, the most exquisite feature is the altar and the wonderfully carved reredos behind it. The Nativity is commemorated in the center panel, framed in a carved molding, the design of which is "The lilies of the field," a quantity of which, brought from Palestine, formerly grew on the cathedral grounds and served as the models for the carving. The leaves and flowers of the "Glastonbury thorn," carried to England by Joseph of Arimathea, a cutting of which now flourishes on the cathedral grounds, forms the theme for other decorative sculpture in the chapel. The Rt. Rev. Alfred Harding, Bishop of Washington, officiated at the consecration service, assisted by all the Episcopal clergy of Washington.

DISCOVERY OF THE BRUMIDI PAINTINGS.

AN extraordinary art discovery was made in Washington the past week, when two large boxes, containing twenty-seven oil paintings by an eminent Capitol artist, the late Constantino Brumidi, were found after having been lost for thirty years. The discovery was made quite by accident, when Edward P. Schwartz, executor under Brumidi's will of 1879, after endless searching among all the warehouses of the city, remarked to his friend the banker, J. M. Boteler, of the National Savings and Trust Company, Washington, D. C., "I wish I could locate those Brumidi boxes." And Mr. Boteler answered, "Thank heaven, the mystery is going to be solved at last. Those two big boxes have been in our vaults for the last thirty years, and have accumulated storage charges of almost $300!"

In the presence of Dr. William H. Holmes, head of the National Gallery of Art, J. G. Langdon, landscape architect and city planner, in charge of the development of Washington's park system; Charles E. Fairman, custodian of the works of art at the Capitol, and others, the boxes were opened and the contents found in perfect condition, just as Brumidi himself had packed them away, when he willed them to his son years ago.

About thirty pictures were included, many of them undoubtedly the original studies of paintings later placed in various parts of the Capitol. Besides portraits of the artist's beautiful American wife, a painting of George Washington, evidently copied by Brumidi from the celebrated Gilbert Stuart painting, and one of Benjamin Franklin, after Benjamin West, there are others described as follows: "St. Patrick," "Child and Grapes," "The Reaper," "Adoration of the Wise Men," "Woman and Child," "The Five Senses," "Telegraph," "Robert Fulton," "Chariot," "Cupid Asleep," and "Madonna."

Brumidi was a striking figure in Washington years ago, and it is said that visitors from all over the world invariably asked at the Capitol where they could see Brumidi, sometimes waiting for hours to see the old painter hoisted or lowered in his wooden cage to and from his work in the dome, where he painted each day from 10.30 to 3 in the afternoon. A man of cultivated taste and wide reading, he was especially fond of the classic poets, and thoroughly conversant with works of historical art. Shakespeare, Dante and the old Italian poets were his favorites. He died in 1880, leaving a will disposing of his works of art and other property, but it was impossible at the time to trace the boxes which have now just come to light. The final disposition of the pictures has not yet been decided, as they relate almost entirely to works at the Capitol.

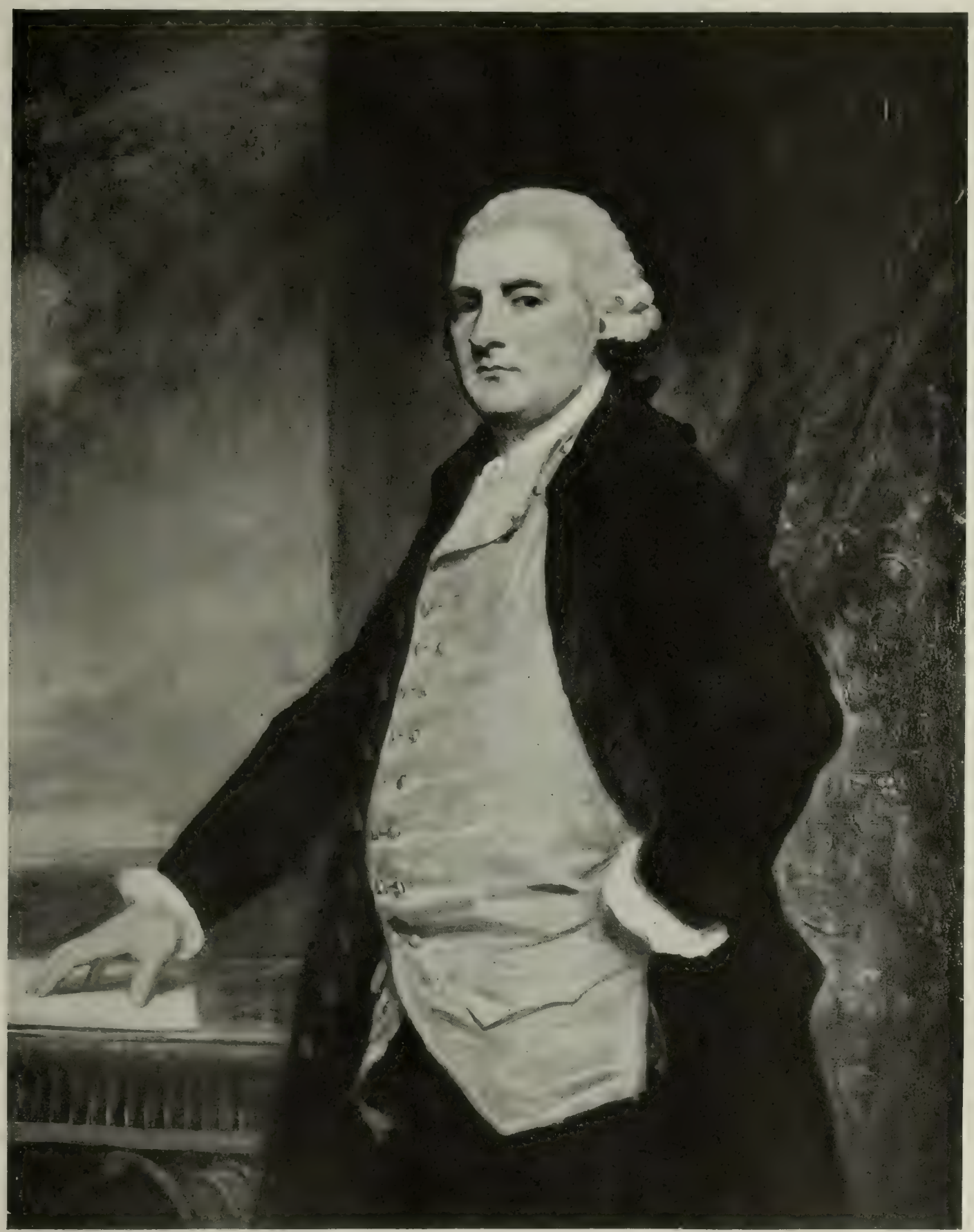
SQUARE TOWER HOUSE IN THE MESA VERDE NATIONAL PARK.

DR. J. W. FEWKES, head of the Bureau of American Ethnology, reports that the excavation and repair of Square Tower House in the Mesa Verde National Park was completed on September 20. This work was undertaken in co-operation with the Department of the Interior. The rooms have been cleared of débris, the roofs of the kivas and their walls repaired and wherever exposed to rain protected with Portland cement. Square Tower House, one of the most picturesque cliff houses of the Mesa Verde National Park, has now been made easy to visit and its characteristic structure can be readily understood by visitors.

As presenting several new architectural features, owing to the facility with which it can now be visited by thousands of tourists, Square Tower House will take its place with Spruce Tree House, Cliff Palace, Sun Temple and Far View House as a most important factor in the diffusion of knowledge of the characteristics of prehistoric American culture. Since Spruce Tree House was excavated and repaired in 1908 ten thousand intelligent people have examined it, and it is no exaggeration to say that its educational importance has been worth more to our people than all the appropriations that have been made for the maintenance of the Park.

In discussing the importance of the field work on the Mesa Verde last summer, Dr. Fewkes said: "An examination of the small sites of ruins on top of the Mesa

(*Continued on page* 130)



Portrait of Mr. Cross

by

GEORGE ROMNEY

on view at

M. Knoedler & Co.

556 Fifth Avenue

Near 46th Street

New York

The Decorative Possibilities of Oriental Art

WE Occidentals are continually surprised to find how apt are Orientals in adapting our products as well as our customs to their needs. The last twenty years has brought the far East very close to us, yet it must be said that while we have shown admiration for their arts we have not used them wisely in home decoration until the last few years when we have begun to really understand that their art objects are of an art so different from ours that they must be treated from their point of view, not from ours.

Hence in the case of Chinese porcelains, crystals, jades and carven stone for lamp bases and other utilitarian decorations—we cannot mount them in the usual western fashion, surmounting them with conventional shades, but should follow the spirit of the material of the base, both as regards its texture, shape and color, and as nearly as possible evolve an Oriental feeling in these, refraining from anything bordering on the bizarre.

By so doing, a really charming result is obtained. The whole is itself an object of art that can be so used and at the same time function as an useful article. A remarkable example of what can be done is shown in the two lamps pictured here.

As different as can be imagined, the rock crystal vase at the left is a triumph of the carver's art that has been skilfully adapted by mounting it first on a base of metal, carved like the crystal, and then on teak. The crystal is of purest quality and is the largest piece known, being 27 inches high.

The shade is cloth of gold. It is a masterpiece, yet no less interesting is the lamp at its right, whose base is a lovely grey-green celadon glazed porcelain of the Ming Dynasty,—16th century. This shade is of brocaded silk of gold color.

The base of this superb lamp is the largest known piece of carved crystal and is of purest quality.

Photos from Edward Farmer

This lamp base is of grey-green celadon with the beautiful floral borders under glaze, the glory of Chinese art.

Major Higginson's Bequest

In the death of Major Henry Lee Higginson music in America has lost one of its greatest devotees and the American art world a wise patron.

In the early eighties this earnest citizen of Boston laid the foundation of what has since become the Boston Symphony Orchestra in what was then called "the greatest string band in the Western Hemisphere." His interest in it then was merely that of an amateur interested in music. For many years a heavy deficit was covered from his own pocket because he loved music and believed in its far-reaching influence in our lives. For some time now this musical body has been self-supporting, yet to insure its life and the amplification of its efforts Major Higginson bequeathed for its use a foundation sum of one million dollars.

This splendid bequest places the Boston Symphony on a plane from which all obstacles are removed and enables it not only to produce a wider range of music but to develop to their best advantage any artists on its roster.

Major Higginson's benefactions have been of wide scope. Harvard has time and again been the recipient of his largess of heart and means. That superb meeting place, the Harvard Union, as well as the Soldiers' Field, are among these gifts.

Honors and appreciations have been heaped upon this simple citizen, yet none more sincere nor more touching than the testimonial book containing over four thousand names of patrons of the orchestra he founded and has finally established. This was presented to him on his eighty-fourth birthday, last year.

Aside from his art patronage, Major Higginson's life story runs like a fable. Born in New York in 1834, his family soon moved to Boston where he eventually entered, though he left college before completing his course, to enter a banking house where he remained until the beginning of the Civil War with interregnum of one year spent studying music in Vienna.

Major Higginson was justly proud of his war record. He entered service as a second lieutenant but soon rose to the rank of Major and was brevetted Lieutenant Colonel on the battlefield. Sturdy in every fibre of his character it was said of him that he slept one night each year on his soldier cot amid his war relics and Soldiers' Field at Harvard was his memorial to his dead friends and comrades.

An able business man as well as kindly patron, a single line in his will is as indicative of his character as a written volume. It reads, "I believe that a man who lives for himself and his own interests is a poor example of a citizen and a patriot."

In the Galleries of Emil Feffercorn may be found furniture of wide variety in point of period style, accompanied by antiques of guaranteed authenticity and reproductions of the utmost faithfulness.

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Distinction and Character may be imparted to the profile of the house by well-designed chimneys

ROOFS and chimneys throughout all countries have a story to tell in themselves, as their shapes and colors were ever the outcome of provincial forces, climatic conditions and available materials.

A fine study in the texture and technique most desirable in the ledge-stone house. Here is an honest local material expressively used. This broken line of chimney greatly adds to the unique charm expressed throughout the rendering of the profile pictured.

A stucco chimney with chimney-pots, rising from a slate roof. The color scheme: cream-yellow colored stucco, brown wood-work and blue-purple-gray range or slate colors.

The prototype of many distinctive and interesting chimneys, seen across the roof of an old manor house at Barking, England. The irregularity of the roof-tiles (obtainable to-day in modern roofing materials) constitutes much of the charm of this interesting example. A roof of this type is greatly enhanced in beauty when the tiles are selected with care regarding their size and relative color value so that it tones with the chimney and the side of the house.

New home of the Duchess of Marlboro—the group of chimneys rising high above gives an imposing appearance to the long line of roof as it peeps artistically above the verdure so carefully planted and preserved by the landscape artist.

A fine American rendering of the English type of chimney, carried out in brick of special shape and special color and texture.

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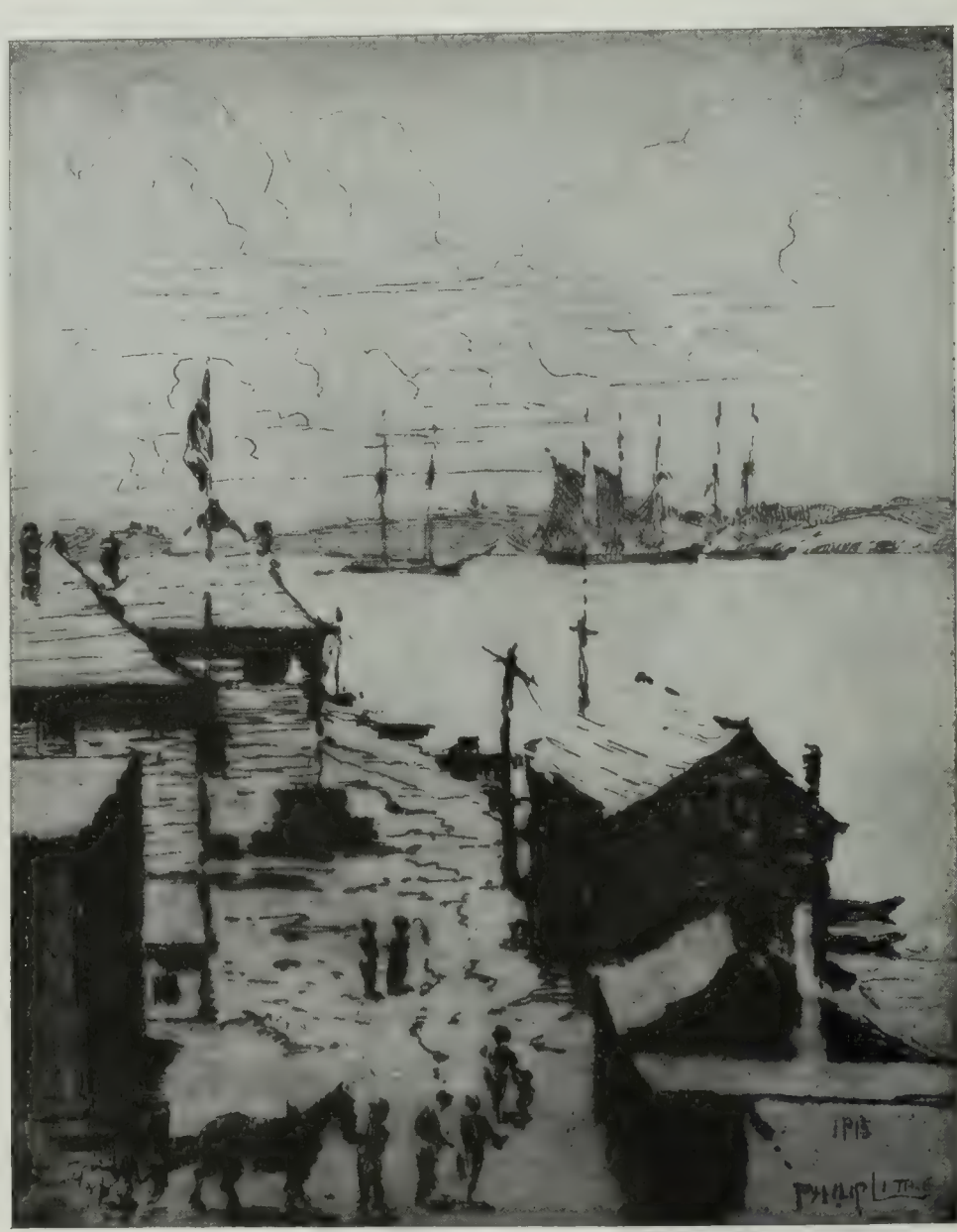
Art in the New Books

Gordon Craig's Vision

THE THEATRE ADVANCING. By Edward Gordon Craig. Boston: Little, Brown & Company.

IN a new novel by one of those brilliant young Englishmen there is an easily recognizable caricature of Gordon Craig. This portrait was not inspired by sympathy. It was amusing but not profound. It revealed the idealist of the theatre as half-quack, half-fool, impractical, impecunious, incomprehensible. It was after all a conventional caricature, based on the conventional conception that idealism, vision and imagination have no place in a workaday world. In the present collection of essays and fragments, Gordon Craig paints his own portrait. It is no less amusing and audacious than that found in "Mummery," but it is also even stranger than the fiction. This book is as exciting as a detective tale, for the reader is led into the exciting pursuit of solving the mystery of Gordon Craig's mind. It is one of the most interesting minds of our own time. It is this truth that the present volume emphasizes again and again. The objection that Craig has done so little "practical" work in the actual theatre is swept aside in the realization he now brings to us that imagination and vision and foresight are the most practical things in the world, that they need no excuse for existing, that they are their own *raison d'être.*

The great point that Gordon Craig reveals in this new book is that he is a practical man. He is much more practical than the army of wastrels and gamblers who have besieged our theatres. His is a continuous protest against waste. His opening essay begins with a protest against the artistic and financial waste in the playhouses of today—in the commercial theatre, in the so-called "art" theatres, in the vaudeville theatres, in the open-air theatres. "I thought to myself that I had never seen such a display of *waste* in my life."



Derby Wharf.
An etching of Salem by Philip Little, from "A Loiterer in New England," by Helen W. Henderson. (*George H. Doran Co.*)

"Do they know," he asks, "that if the sums of money that went towards these pasteboard patchwork pieces of what is honored with the word 'art' were laid out in an orderly manner, with a due sense of responsibility and proportion, and with the conscience which belongs to men rather than children, the world would be all the richer by possessing lasting works of art instead of a yearly rubbish heap higher than the Washington Memorial?" Our theatres continue, he explains, to pile up this pyramid of trash. In place of all this glitter that is never gold, he would have theatres of enduring and authentic beauty, with the co-ordinated beauty of the Gothic cathedrals. The theatre would be a place where many minds would co-operate, where thousands or tens of thousands of artists, craftsmen, workmen and tradesmen would bring their power to bear upon the details. Each detail would bear the impress of an individual master-artist. Instead of fake in the theatre we would have the genuine. If temporarily the genuine is not possible, we might, he thinks, at least abandon the spuriously "effective." "The theatre at present is just a pretentious place and likely to foster pretension in those who frequent it." Again and again he reiterates his protest against the conspicuous waste in the theatre.

To Gordon Craig the theatre is first and foremost—all in all, as a matter of fact—a place for artists. But as very few artists have understood, Craig realizes that the artist must awaken the interest of the business man, that the creative energy spent in modern finance and industry is quite necessary in the development of the theatre. All artists are "original" to business men, he points out, and all business men are original to artists. "This is as it should be. The securest foundation for a successful union. The mistake is for either of them to try and understand how the other works. Each should remain ignorant of the other's methods, and they should unite to a common madness called the 'concentric.' This would be very productive, very economic. Sometimes we get a man who is both artist and business man; Cecil Rhodes was such a man. He used the soil of a continent as a sculptor uses a handful of clay, and from it he fashioned United South Africa—and we shall probably learn in time that he made something even vaster than that. . . . Learn that ideas are real things, and that most artists are packed full of ideas. Therefore the artist is the finest of all commodities in the market!" He looks forward to the time—perhaps there is a bit of shrewdness in his vision—when the artist and the business man combine to place good things before the public instead of worthless things. "In many in-

(*Continued on page* 126)

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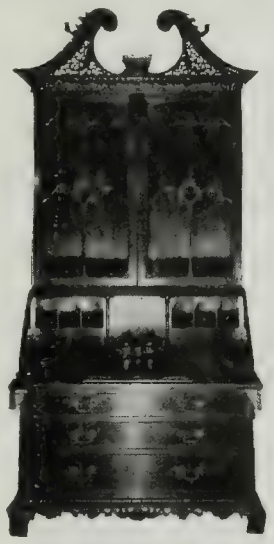

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Gordon Craig's Vision

(*Continued from page* 124)

stances good things are already before the public; but in this branch of public service (the theatre) you must agree with me that the public is cheated."

This new book will perform a valuable service if it succeeds in dispelling the fallacy that Gordon Craig is a "high-brow." Like other great men of the past and present, his reputation has suffered because of his so-called followers—anæmic and lily-livered champions of the "art theatres," with their puerile stage models, their barefoot dancing and burlap hangings! Craig knows that vitality is elsewhere, in the popular theatres, in vaudeville—he has a good word even for Eva Tanguay—in the puppets, in the circuses. "Certainly popular

Dugald Stewart Walker is responsible for this delightful illustration of Padraic Collum's new book, "The Girl Who Sat by the Ashes," just published by the MacMillan Company.

art!" he exclaims. He wants a vigorous living theatre, a theatre with the power to refresh. "Public taste was never better than it is going to be tomorrow."

What he protests against always is the theatre which houses a vulgar, showy performance which costs, we are assured by the manager, fifty thousand dollars, whereas a beautiful production on the stage can cost far less than this if artists and sound craftsmen are employed all the year round for a round number of years.

"The Theatre—Advancing" is much more than a book about the theatre. The profoundest note is struck in Gordon Craig's defense of the artist: "Should these mere artisans advance boldly some day and awaken our understanding, our imagination, it will not be through the extent and quality of their brain power or their taste, but because of their living perception and knowledge of humble materials. It will not be because they are thinking of the eternal, or absorbed in the contemplation of beauty; but it will come about when they have learned to see that their home, the theatre, the most despised institution all the world over, is endowed with just exactly as much of what we have always called 'God,' as once blazed forth on the Mount of Calvary, blossomed by the sides of the Nile, or strode along the lonely paths of Siddartha."

(*Book Review continued on page* 137)

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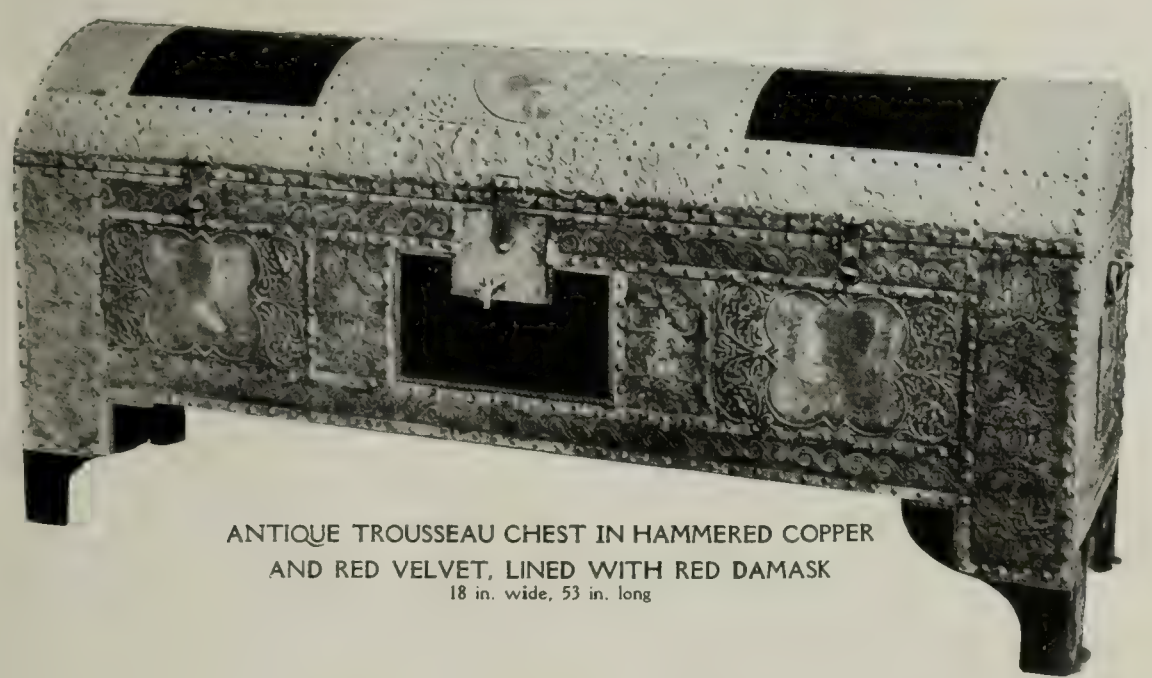

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Art and the Spirit of Free Play

(*Continued from page* 113)

assumption that they do.

There are, to be sure, some practical difficulties in devising a schoolroom where little children may have both ample privacy and ample social life, particularly if they work with free material. In one school, the mechanical difficulty has been met by two simple devices. Small, low, and easily handled screens are placed so as to give each child his own isolated space on the floor. Here he is free to follow his own bent—to draw, to model, or to construct and develop a miniature dramatic scheme, as he may desire. And when this individual expression is completed and the floor space is needed for common purposes, the screens may be removed. . . .

Much of the furnishing of a schoolroom, such as screens, folding tables, chairs, rugs, etc., is good dramatic material. And so is whatever there may be in the way of outdoor apparatus. If children are encouraged to use materials freely they fashion almost anything into their dramatic purposes. It is their natural attack on life.

But even if it be conceded that free play with appropriate playthings is good for little children, since it may make them resourceful and observant and independent, it does not logically follow that it covers the whole ground —that it is a substitute for "lessons"—that it gives the child the "tools of learning." Of course, it is obvious that play-schemes may be made an excuse for making children swallow sugar-coated pellets of arithmetic and reading and writing. Devices of this sort to beguile the unsuspecting child have multiplied like weeds in recent classrooms. They are largely responsible for the common suspicion that freedom within a schoolroom must mean either coaxing or license. They are devices, nothing more. And they are a bit unworthy of the situation. It is not that the play of children affords an opportunity to slip in unnoticed something which an adult values, but which the child would repudiate if he were not duped. It is that interpretive play, constructive play, depends in its very essence upon the same relation, whether expressed in human terms or in books, upon which our real world depends. In order to carry on organized life, we find it necessary to use symbols. These symbols have grown up just because they are necessary to facilitate the processes of the world. The same necessity will be felt by the children in any play which reproduces these processes. And the use of symbols will grow up in the same natural way. Children cannot reproduce an environment which implies a number sense without having that number sense; children cannot do exact bench work without measuring; children cannot play store without arithmetic. This is less true of reading and writing. It remains to be determined through further experimenting whether this means that reading and writing must be taught formally or that reading and writing are a later necessity for children.

The problem of reading and writing links itself very closely with the whole problem of the use of books and stories and pictures. Books for children have as yet hardly been thought of as "free material" at all. They have been like the toys of old—to amuse; or like the lessons of old—to instruct. We need a new literature for children. We need stories which recognize the art—the play spirit in words. We need stories and information which will supplement the child's immediate limited surroundings, but still be free material for him to make his own by means of his natural play-thoughts and play-activities. There is no telling into what new forms of play-epression, of art, he might mould this enlarged environment if it came to him real and free—not fictitious and dictated. Not till we have this new literature will we have anything like a well-equipped laboratory for our little children.

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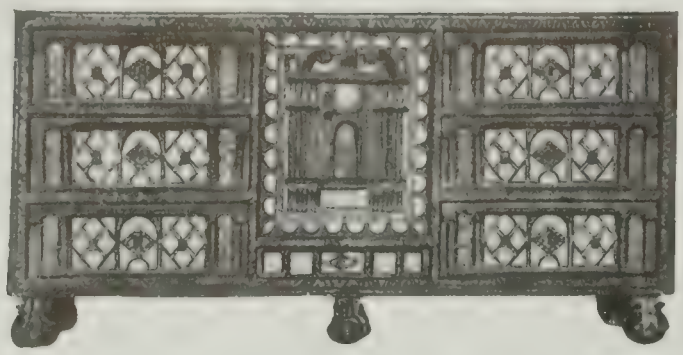

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Art in Washington

(*Continued from page* 118)

revealed the fact that there is hardly a square half mile of area near Cliff Palace, Sun Temple or Square Tower House in which surface evidences of rooms do not occur. Mr. Ralph Linton, my assistant, discovered among these a room whose walls and pottery show it to be the most ancient in the Park. We have in this building a close similarity to those of nomadic Indians as well as a prototype of the cliff house kiva, and in the series between it and Sun Temple is the whole evolution of horizontal masonry in the Park. There is abundant material awaiting investigation among the cedars to fill out the series. A shed was built over this archaic room to preserve it from the elements."

THE CORCORAN GALLERY'S SEVENTH BIENNIAL EXHIBITION.

FROM December 21 to January 25 the Corcoran Gallery will hold its seventh biennial exhibition of contemporary American oil paintings, which has in the past attracted so much attention. At the last exhibition, held in 1916, forty-five pictures were sold at an aggregate of $69,900, a record, it is believed, for sales from an exhibition of this nature. The war, it will be recalled, prevented this exhibition last year (1918), so that especial interest attaches to the present one.

While a fair proportion of the works will be invited directly from the artists, to insure a certain quality in the exhibition, the jury will meet in New York, Boston and Philadelphia, as well as Washington, and any artist who desires may submit works for entry. Members of this year's jury are Willard H. Metcalf, well-known landscape painter, of New York, chairman; Daniel Garber, of Philadelphia; Richard E. Miller, St. Louis; Irving R. Wiles of New York, and Charles H. Woodbury of Boston.

The $5,000 gift of former Senator William A. Clark, a member of the board of trustees, will be distributed in cash prizes of $2,000, $1,500, $1,000 and $500 each, accompanied respectively by the Corcoran gold, silver and bronze medals, and honorable mention. In addition there will be a "popular prize" of $200 to be determined by the vote of visitors during the week beginning January 12th.

New Schools and New Ideas

AS an educational extension of its work, the National Society of Craftsmen has established at 535 Lexington Avenue, New York City, "The School of Craftsmen," under the direction of Mr. Scapecchi. The prospectus of the new school, written by Mr. Scapecchi, explains the interesting educational idea in back of the school:

"In olden times when the Arts and Crafts were more appreciated and Art manifestations were a result of love for beauty, and aesthetic conception was intense and mutiform, Schools of Art were unknown.

"The craft's master in his own *bottega* was the teacher of his own *discepoli* to whom he was prodigal of advice and instruction, thoroughly preparing his pupils for their vocational craft. Drawing, as well as practical work, materials and proper tools were at the disposal of future craft's masters and each one felt himself free to develop his individuality. This was the way to form and build the real artist or craftsmen in the old days; and when the National Society of Craftsmen decided to start an educational extension to be called The School of Craftsmen, and bestowed upon me the great honor of being chairman, they conceived the idea to run the School on a practical system of instruction.

"Voluntarily a group of distinguished chaftsmen of wide experience joined in the pleasant attempt to materialize the idea and in this prospectus book every one of them is given the definition of their craft related with the Industry. Though the world's war

(*Continued on page* 132)

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New Schools and New Ideas

(*Continued from page* 130)

has brought sorrow and sadness to the various nations engaged, it has revealed to us many useful things of which America should take advantage. *It is almost the duty of this country to prepare its own artists and craftsmen and to create artistic* taste where it is not. It is very commendable to have placement offices, but it is of a more tangible success if you prepare the students to face the situation created for them by the newly acquired position. *Because there is a step, a big one, between the Art School and the manufacturer's need.*

"The creation of a practical school is imperative; the students should know the secret of how to do well and build their own artistic education through a period of apprenticeship as in the case of our school, and such a gradual education would be accomplished with the frequency of courses.

"Schools like ours will create in the near future a new form of institution, *The Factory School,* the ideal institute where the students of limited financial resources can obtain instruction on their *vocational craft and acquire* the practical knowledge while they would be self-supporting. It is a dream of the future, but I wish this country would build many Factory Schools so as to *be able to meet the need of architects, decorators and manufacturers.* Too much energy and power are dissipated to-day and are working apart, therefore the beauty of an idea sometimes gets lost or is not generally appreciated."

C. Scapecchi,
Chairman of the School of Craftsmen.

Among the patrons and patronesses of the new school are the following: Mrs. John W. Alexander, Mr. John Quincy Adams, Mr. Arthur S. Allen, Mrs. Herman B. Baruch, Mrs. Charles W. Cooper, Mrs. Cleveland H. Dodge, Mrs. William Henry Fox, Mr. Francesco Paolo Finochiaro, Mrs. Charles Dana Gibson, Dr. James P. Haney, Mr. William Laurel Harris, Mrs. Ripley Hitchcock, Miss Susan Johnson, Mr. Frederic W. Keough, Mr. E. N. Khouri, Mrs. Charles R. Lamb, Mrs. Philip Lydig, Mrs. Howard Mansfield, Mrs. Henry Mottet, Mrs. Walter Scott Perry, Mrs. Mary Hall Page, Mrs. Charles P. Richards, Mr. Eric K. Rossiter, Dr. W. L. Russell, Mrs. Henry Watrous, Mrs. M. C. Ripley Weisse, and Miss Irene Weir.

The instructors and their courses include: Mr. F. N. Ackley, Jewelry; Mr. John R. Bacon, Block Printing and Design; Mr. Robert Dulk, Metal Work; Miss Flora Anna Hall, Bookbinding; Mr. C. E. Pellew, Dyeing; Mr. Pasquale Quaranta, Clay Modelling and Wood Carving; Mr. Corrado Scapecchi, Gilding, Illumination on Parchment and Design; Mr. Hugh Spencer, Toy Making; Prof. C. B. Upjohn, Pottery; Miss Josephine M. Weil, Textile.

THE School of Design and Liberal Arts opened its new studios, October 1, at 212 Central Park South in the building occupied by the American Institute of Applied Muisc, with the aim of permitting the student to create his own career according to the measure of his talent and individual initiative. In co-operation with the Art Alliance of America students are brought into close touch with the best in the applied and industrial arts. A large and liberal cultural background is also sought. The purpose of this school is to give a sound technical foundation in the arts; to develop intellectual breadth through the study of modern history, modern literature and science ,and to promote American citizenship by training artists who will work out American ideals in their art.

"The new education in the new America must stand for keen brains and skilled hands. These are not casual products. They are the result of training, judgment and creative energy. Production of fine arts and the cultivation of fine taste are needed to restore balance to life. The artist's contribution is one of peculiar importance. The art future of America depends upon the intelligence, the skill and the vision of the art worker today."

Dr. Felix Adler is the rector of the new school, and Franklin C. Lewis its superintendent. Other members of

(*Continued on page* 141)

New Theatres for New Times

IN the reform of the theatre, declares a writer in the Manchester *Guardian,* it will be necessary to create a new type of theatre design. No system of reconstruction in the English theatre will be complete, asserts this authority, which fails to include the best contributions of Continental and American theatre architecture, which he suggests are in advance of the British. For some strange reason, this critic goes on, theatre-designing in Great Britain has failed to attract the more gifted and prominent members of the profession. Yet there is ample precedent to the contrary, for Inigo Jones, concerning whom Walpole, in his "Anecdotes on Painting," writes, "who if a table of fame like that in the 'Tatler' were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts," interested himself intimately in the production of masques, producing designs which evoked much contemporary enthusiasm. The "Masque of Hymen," in which Ben Jonson and Inigo Jones collaborated, was produced to celebrate the marriage of Robert, Earl of Essex, and Lady Frances, in 1606, and Jonson's comments on Jones's share of the work are not without interest: "There was not wanting either in riches, or strangeness of the habits, delicacy of dances, magnificence of the scene, or divine rapture."

The modern theatre is the outcome of two originally distinct types—the amphitheatre of antiquity and the Elizabethan theatre, the latter in its turn growing from sacred scenes and miracle plays which were often performed in churches, courtyards, or temporary booths. Mr. Walter H. Godfrey says: "It must be first remembered that the prototype of the Elizabethan public theatres was the old galleried inn yard, of which London itself possessed some of the finest examples in the land." From accounts by Vitruvius, the architect at the time of Augustus, and Julius Pollux, an historian who lived some two centuries later, which have been collated by Schlegel, it would appear that the Greeks had already made use of painted scenery, for we read: "The scene was generally architectural, but it was frequently a real landscape painting, as in the 'Prometheus,' where it represented Caucasus, or in the 'Philoctetes,' where it represented the desert isle of Lemnos, and the rock with its cave. It is clear from a passage in Plato that the Greeks had carried the illusion of theatrical perspective much farther than some are willing to allow them, arguing from sundry wretched landscapes which have been discovered at Herculaneum." In a later paragraph we are told of the machinery by which "gods floated in the air," and of "contrivances for thunder and lightning and for seeming to throw down or burn a house."

Of the late sixteenth and early seventeenth century theatres, the one about which most is known is probably the Fortune Theatre. The plan is that of an open courtyard surrounded by an arcade or cloister, above which is a gallery. Over the stage, which projects into the courtyard, is a canopy, crowned by a picturesque turret. To the rear of the stage proper is an upper stage which served for battlements or balconies. Attempts have been made towards the revival of this upper stage from time to time (notably in Jacques Copeau's New York Théatre du Vieux Colombier) but it is generally realized that, as it is only suitable for certain performances, it is better to rely upon mechanical means to obtain the same effect. Most modern theatres contain the elements of these two types, combined in various ways, but for the most part the plan of the auditorium owes its origin to classic forms, whilst the arrangement of the tiers of galleries and balconies is based on the courtyard theatre. The

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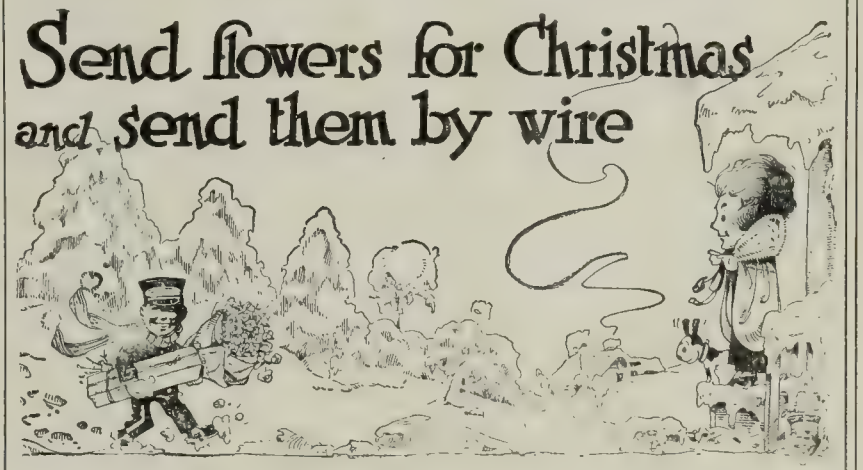

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horse-shoe plan was the outcome of a desire to increase the auditorium beyond the limitations naturally imposed by the size of the proscenium arch, and incidentally afforded the wealthier patrons that opportunity for gazing at each other which constituted so often their sole object in visiting the theatre. But in a building where the entire performance takes place behind the proscenium opening the arrangement is both unsatisfactory and illogical.

The tendency of the new method of theatre-design is to reverse the combination of these two elements. While the plan is becoming more square, after the courtyard type, the seats are placed in one continuous rake, after the manner of the amphitheatres of antiquity. And this is probably the logical method of planning an auditorium to suit present-day requirements.

One of the first theatres to be built on this plan was Wagner's Opera-house at Bayreuth, and all who have visited it are unanimous in their opinion as to the excellency of vision and acoustics obtained from any position in the house. The decoration, too, which in a theatre constructed on these lines is capable of a more dignified treatment, is not without merit, although poor in detail. But that Wagner was fully aware of the necessity of subordinating the decoration to the function for which the theatre is built is apparent from his own words, for, speaking of the project, he said: "Here a theatre was to be erected as simple as possible . . . and calculated solely for the artistic fitness of its interior; a plan for this, with an amphitheatre, auditorium, and the great advantage of an invisible orchestra, I had discussed with an eminent and experienced architect."

Many reforms are necessary on the stage, and of these none is more vital than that which deals with lighting, and it is interesting to note that this fact was realized in some quarters as far back as 1790, when a "Treatise on Theatres" was written by George Sanders, in which the author says: "Monsieur Patte has proposed a method to light the *avant-scéne* without that tormenting line of lamps at the front of the stage, which wrongs everything it illuminates." A system invented by an Italian, M. Fortuny, forms the basis for most of the subsequent schemes of lighting which dispense with the footlight. By its means, live atmospheric effects can be obtained, and, furthermore, it can, in conjunction with modern staging, which dispenses with sky drops, ground rows, and drop curtains, be used to control the entire colour scheme of the scene. With regard to the mechanical equipment of the stage—the main object to be achieved is that of rapid change of setting, and a system by which built-up scenes can be speedily set,—the method of achievement is determined by various considerations, such as the cost, the size of the building, and the shape of the site, and is subject to continual improvement and re-adjustment, in line with the discoveries and inventions of modern science.

This account, which we take from the English paper, seems to suggest that many of the British theatres are behind those of this country in the matter of equipment and stage facilities.

Industrial Housing

By William A. Baring, Director of School of Architecture, Columbia University.

WHEN under the stress of war the United States Government started intensive work in shipbuilding, munitions, and other industries connected with the great war, it was found that workmen were constantly shifting from one industry to another. The consequent unrest and the loss of time made production higher in cost and unstable in quantity. The main cause of this unrest was found to be inadequate housing in the locations where industries were concentrated. When an attempt to overcome this difficulty was made

by commandeering houses in the vicinity of munition works and shipyards, it was found that the total supply, not merely the available supply, was inadequate. The only solution was to build more houses. A large appropriation for the housing of Government industrial employees was arranged, and the administration placed in competent hands.

The commission thus organized included competent architects, builders, engineers, town-planners, and other experts, who studied the housing development abroad and at home and compared all the various requirements before deciding on the houses at Hog Island. Notwithstanding our own experiment at Pullman, Illinois, thirty-five years ago, the problem is substantially new. After study of the conditions at the different industrial centers determined upon, attention was directed to the layout of streets, the character of buildings suited to workmen, the design of these buildings under standard requirements, and the construction of the houses under several plans of financing. In some cases funds were advanced to private concerns; in others the Government carried to completion the whole housing work. Some houses were built in rows; other schemes were on the model of English garden cities. Some are for sale to occupants; others are for rent.

This idea was not taken up by the Government as philanthropy; it was intended to stabilize the labor market by keeping labor at the works and giving the men congenial surroundings and comfortable dwellings for their families. Government financing of the housing scheme was found to be necessary; for private individuals or companies would not undertake the enterprise as a business venture. In some cases the money was advanced by the Government to individual corporations for this purpose; in other cases it was expended by the community. Thus we now have before us an experiment in adjusting rent and housing to wages and efficiency.

England first conceived the idea of a "garden city" for workingmen. The English form of local government permits of maintaining in housing schemes, as in other schemes, a continuous policy. This probably would be impossible in this country, where shifting political authority involves even radical changes of policy in each change of government. The principle of the English garden city is that the unearned increment accruing from the conversion of farm lands into a town is devoted to the town itself and pays for the improvements and upkeep, thereby keeping rents down. In this admirable economic plan of Ebenezer Howard, land must be bought cheaply and at the same time near enough to some steady industry to give the people employment. The increase in value through turning land bought by the acre into a town where it is sold by the lot makes a sinking fund which goes into improvements instead of going into the pocket of the speculator. Port Sunlight, which is known as a model workingmen's village, would not have been possible without this plan.

From England the idea of industrial housing spread to Germany, France, and Italy, where it was adapted to the needs peculiar to each locality. Germany appears to have concluded that a certain number of people must be workmen and should live in a certain district with a given general type of habitation. Therefore the town in Germany bought land and built houses, either by contract or through some arrangement with builders, under such regulations that the property when once owned by the inhabitants could never be the subject of speculation. Though Germany's industrial housing villages present a proper appearance to the public, crowding is very noticeable when we count the number of persons occupying each room; and the German methods would not be popular in England, where the individual has more recognition. It appears that the idea of the home in England makes the demand for individual ownership more pronounced than in other countries.

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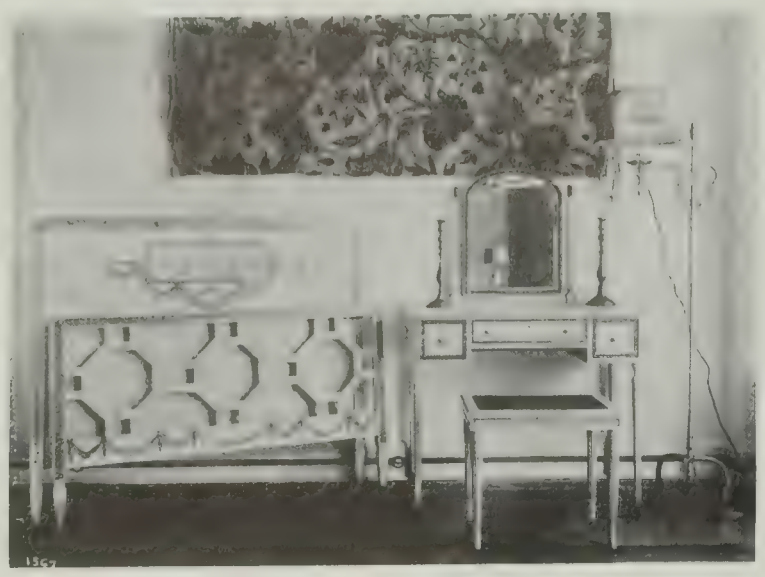

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ing proper houses for the people; in America we depend upon rigorous prescriptions for landlords. The American method goes no farther than giving a man a house in which he can exist for a price that he can afford to pay. The English and German methods acknowledge the right of the workingman to the benefits of capital and intelligence by providing for him a proper dwelling; and this is a higher point of view than ours. Thus our Government experiment in housing workmen has a peculiar interest.

Though the experiment was further complicated by war conditions, and though it has not yet continued long enough for much safe generalization, one thing seems evident; the cost of these buildings has generally been too high for a normal market. The Government must write off a large percentage of it as a war contribution. The sudden cessation of work in many industries may depopulate some of the villages but recently built. This, again, is a loss; but it has the value of explaining why manufacturers do not generally go to the country. Only a very large industry can create its own surroundings in isolated situations. If the industry fails, the garden city fails. A manufacturing town is a safer place to develop an industry than an isolated position from the point of view of a workman owning his house.

Factories are generally located in groups to allow interchange of workmen, the shifting of business concerns, and the concentration of certain highly specialized lines. Hence it is in such localities that the great majority of working people will live. This gives them more varied opportunity of employment and gives the manufacturer a chance to make changes in his personnel. A garden city like the one at Port Sunlight, in England, or the town of Pullman in Illinois, is possible only by steady continuance of the one industry. If through any reason the industry should cease or should change its location, the housing for the workmen would go to waste. The Government has built many houses at Hog Island, where ships are being constructed. If the shipping program should be restricted, these houses will lose value.

Workmen in this country have not those uniform national habits of family life which in England make standard houses fit the average household. Even where they have kept English traditions our workmen have not kept the English steadiness of family life. We want individuality; but we are not trained to accept the corresponding responsibility.

The workman's house must correspond to his earning power. Any house for which the expenditure exceeds the ability to pay the rent in greater quantity than about twenty per cent. of actual wages is not a true solution of the problem; for the workman cannot live in such a house continuously. Whether ownership should be public or individual is basic in laying out any actual scheme of housing. The Government or a rich corporation can offer the workman benefits which he is powerless to attain in any other way. So he can enjoy a ride on the railroad only through the exercise of a great agency of intelligence and capital; but the establishment of living conditions for workingmen must be as carefully adjusted to earning power and continuity of service as are the benefits of a railroad. The burden of duty, therefore, appears to be for the Government or corporation to explore the whole matter of housing for workmen through exhaustive investigation and experiment, including actual plans and building. Rents, or rates and methods of purchase, thus reached should have something of the trustworthiness of life-insurance tables.

One of the difficulties encountered in a scheme of this kind is the maintenance of the surroundings and of the exterior appearance of the houses. When individual ownership has free rein, some parts of a village will be kept up in proper shape, but others will revert to a condition approximating the slums from which the inhabitants originally came. In England this difficulty is over-

come by public maintenance of the property in front of the house, leaving to the tenant only a fenced-in back-yard. If houses are to be purchased by tenants, the division of property, the responsibility for the upkeep of public ways and parks, and the local administration must be arranged for; but if the whole scheme is to be administered as a rental proposition and governed by the central authority of community government, the houses may be designed in any way which best solves the architectural and landscape problems.

These problems involve, of course, the locality, with the local customs and habits of life, and the materials available. Individual houses and plots of ground, unless widely separated to give individual composition to each house, appear to be less successful than blocks or multiple family houses which permit the free space or open areas to be of sufficient size for dignity and freedom in the composition. In congested districts, where the individual does not count as a unit in the architectural expression, it has been found advisable to work on the theory of blocks of houses so arranged and modeled as to make open spaces and variety of form constitute a pleasing design even though accomplished with flat-roofed buildings.

Durability is of prime importance. The materials and forms used must be as nearly as possible indestructible. Standard details and equipment are necessary to reduce the first cost and to insure an intelligent design.

The design of the plan or grouping is the first essential item in working out a scheme, and this depends upon those same considerations of air, sunlight, drainage, style, accessibility, water supply, etc., which apply to every large problem. A distinction, however, must be made between what is known as town planning and industrial housing. The tendency is always to put as many people into as small a space as possible for the sake of economy, and then to make the arrangement look generous to the sensitive general public, which suffers far more at seeing working people close together than these same people suffer by being so. My observation is that when people in industrial regions are left to their own devices and live the way they wish to live, they get as close together as possible and care little for maintaining for themselves the beautiful surroundings which we wish them to have. It is our hope, however, that these improved environments will change their point of view, and make them better and happier citizens.

The Art of Loitering

A Loiterer in New England. By Helen W. Henderson. New York: George H. Doran Company.

THIS art of "loitering" Miss Henderson has made peculiarly her own. She is an erudite and experienced loiterer, as her "Loiterer in New York" proved. Miss Henderson's literary loitering in New England is always engaging for the reader because one absorbs that feeling of the author's own pleasure in this profitable pastime. It is not that Miss Henderson is merely an adept in sugar-coating the bitter pills of guide-book facts. She is rather an alchemist who converts her facts into deliciously palatable morsels. Her recipe remains a secret, although one realizes that she knows how and when to snatch up the unconsidered trifles of past and present, the immediate perception and the faraway memory or reminiscence, and to transmute them into prose that one avidly swallows—and then cries for more.

Perhaps it is the quiet, restrained but omnipresent substratum of humor that is the most attractive ingredient of her observations and that makes of Helen Henderson's super-guidebook a joy forever. But this quality would be valueless without her penetrating observation and the contagion of her interest in the New England of past and present.

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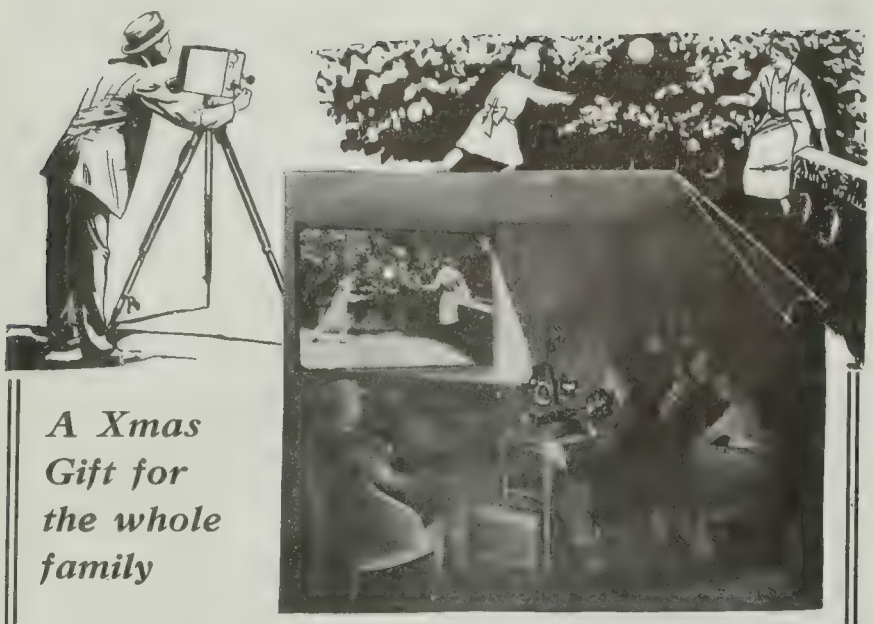

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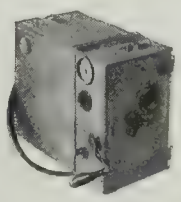

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Miss Henderson wins our allegiance at a very early stage of her loitering, when she writes of Cape Cod, no less by the authenticity of her observations than by her tribute to the immortal Thoreau—a master-loiterer if ever there were one. Perhaps only Cape Cod's chronic visitors will appreciate her vivid description of the Cape railroad, which makes all stops to Provincetown. Miss Henderson recounts that when at last this train stopped at one of the innumerable "Brewsters, a sleepy voice inquired with drollery: 'How many more Brewsters have we got to go through?' 'I don't know,' a woman answered, 'but I dread the Truros!' "

From our own point of view, Miss Henderson brings sound knowledge and appreciation to her subject. An artist and critic herself, her appreciation of the neglected glories of New England art and architecture is both keen and eloquent. Among her most engaging chapters are those on Salem including her visit to the old Derby House, and her account of that early American craftsman and builder, Samuel McIntire. The Derby house she describes as having "the effect of a priceless object standing in artless opposition to its degraded surroundings, in some shabby pawnshop window. By no token of its own intrinsic elegance does it advertise its worth to the casual passerby. To know it one must be a connoisseur. . . . It is a complete and beautiful record of its generation; the moment the eye lights upon it it picks itself out and stands prominently relieved against its unworthy background; for every other it simply subsides into the general grubby blur." This house Miss Henderson found occupied by immigrants—the panelled "best" room, the bedchamber living-room and kitchen of a Polish family, in intensive occupation. "With scarcely a deprecatory wave of the hand toward frothy washtubs, that irrelevant matter in colonial drawing-rooms was disposed of, as between women of the world, and one was allowed to prowl about irresponsibly, to dissociate the undeniable 'features' of the simple interior from the pathetic squalor of its present plight; to penetrate into the common hall of the tenement, to view the conserved elegance of the original door—particularly to be treasured because of its oddity in having but eight panels within as against ten without—to inspect on one's knees the exquisite carving of the matchless balusters, in sets of three different models to each step, and even to explore the upper stories, providentially tenantless, and very little, all things considered, destroyed."

It is interesting to read that from expert shipbuilders, skilled in the finer aspects of that trade, the woodworkers of Salem passed, after the shipping failed, readily enough to the occupation of housewrights, as the master builders of the colonial period were content to call themselves. McIntire, as described by Miss Henderson, is a glorious example of the creative impulse in craftsmanship, living and working modestly for his native town, never aspiring to build beyond the confines of his own locality. He studied and practiced wood carving under the local masters. He developed and trained himself in architecture. He devoted himself to the great classic masters. He possessed a copy of Palladio's "Architectura," and even before the publication of the works of the Adam brothers he had felt their influence. Miss Henderson places McIntire in the field of architecture quite on a par with Bulfinch, if not rather above that better known architect. She also calls attention to this early master's talent as a sculptor, a phase of his genius too little recognized.

It is of such good material as this that Miss Henderson has literally crammed her book. There is no evidence of hurry or lack of care in the preparation. She is an efficient loiterer, a loiterer who forgets only the non-essentials and remembers for us only those details that are vivid, colorful, and saturated with the dignity and romance of the most glorious epoch of American history.

The Re-Birth of "Catalan"

Catalonia, one of the most important provinces of Spain, and the scene of some of the thrills of "Monte Cristo," is the home of a hardy people who have clung to their local tongue with a tenacity that has won its final recognition in the family of languages.

THE history of all efforts to restore vitality to languages long in disuse is always interesting. The comparatively recent re-establishment of Gaelic, a beautiful tongue, is too well known to warrant comment though the disappointing years that attended its restoration were no greater than those that saw the rebirth of Flemish as a written mode of expression. In the case of the former, politics was the barrier—while with the latter, public opinion proved the obstacle and not until that masterly bit of work "The Lion of Flanders" made its appearance in Flemish did that polyglot tongue take actual written form.

And now comes Catalan to rejoin the tongues of man. The story of its trials is long, though most entertaining, as will be seen in this excerpt from "Catalan as she is Spoke" in a recent issue of "The Athenæum." The reader will see that this language had both politics and public opinion to conquer. That it has won through is due to the unbroken efforts of a few strong souls extending over many, many years. The article says in part: "In dealing with Catalonia it must never be forgotten that, for all its cultural and commercial development, it is one of the several regions into which Spain is naturally divided. Galicia has a literature of its own which is both extensive and readable; its material development is hindered only by the inadequacy of its railway communications. To speak of a Basque is to speak of energy, resource and intellectual power. Aragon is putting forward claims for autonomy resembling those of Catalonia. The modern Catalan movement, in spite of its peculiar features, can only be regarded as a branch of Spanish or, if you like, Iberian culture; and it is none the worse for that. To say that it is a thing of itself is to misunderstand the situation and to forfeit one's impartiality.

The story of the Catalan literary renaissance, the "Renaixença," has often been told; but it has been described from the point of view of the development of the Catalan national idea. Politics have been inextricably intertwined with most forms of Catalan activity since the beginning of the nineteenth century, and it is a matter of some difficulty to discern what is really valuable or interesting to read. The Catalan Muses are imprisoned in a policy, and their votaries have deliberately dedicated themselves to kindling the intelligence of the Catalan people against what is regarded as an impotent and mischievous administration. No one could blame them for that; yet it is irrelevant to what is really essential. Art cannot subsist indefinitely if it squander its resources on the dissemination of a political idea.

The Shadow-shows, which old memoirs record as being so popular an entertainment in Barcelona at the end of the eighteenth century, were really the beginnings of the Catalan national theatre. The paper figures, silhouetted against the screen, performed "entremeses," or comic interludes; and the language put into their mouths was a mixture of Spanish (Castilian) and Catalan. The author of most of these pieces was José Robreño y Tort; he was, one is inclined to think, a more useful and stimulating person than is generally acknowledged. By his gift of satire and by the deft manner in which he made people not only laugh at things, but laugh them out of court, he did more to discredit the central government and its absurd regulations in the style of our own preposterous "Dora" than many of the books and poems which were afterwards deliberately intended to inspire opposition. He was born in 1780, and began life as an engraver. A passion for the

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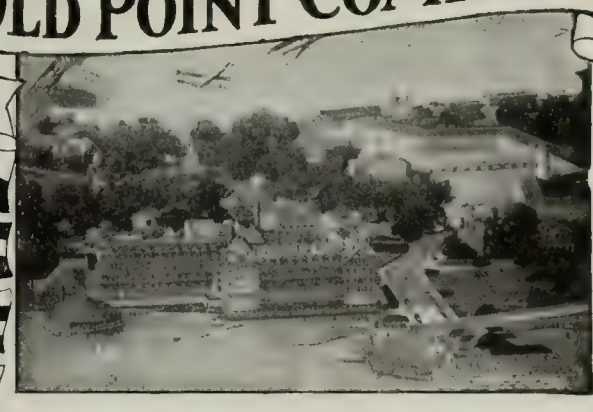

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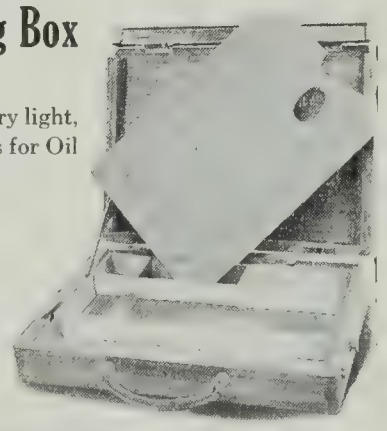

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theatre, however, led him to abandon his profession, and at the age of 31 he made his début at the Teatro Principal. Then he began to publish *Lo Romance*. It must have been something like the Roman *Travaso*. There was no event, no gossip, no absurd act of repression by Government officials, which Robreño did not hit off in an epigram, lash with satire or show by a mock lamentation to be utterly ridiculous. And as no number of the *Travaso* appears without the figure of its mythical founder, Tito Livio Cianchettini, selling his paper at the corner of a street, so no number of *Lo Romance* was printed without a rough woodcut showing Robreño taking part as actor, preacher or street orator in the events which occupied his pages. Copies were eagerly sought, and passed from hand to hand, and the blind ballad-singers in the market-place were never tired of reciting his comic verses. His success in giving expression to what people thought, or wanted to think, was unfailing.

Some of Robreño's theatrical pieces retain an interest and liveliness more easily appreciated by foreigners than by patriotic Catalans. Like the Valencian comedies acted at the Court of Princess Germaine de Foix in the sixteenth century, they were partly in Catalan and partly in Castilian. Neither the plots nor the language are very elevated to be sure; and Catalan purists are inclined to dismiss these farces with a contemptuous wave of the hand. Yet they were alive; and their vitality was due in some measure to the skill with which Robreño employed different kinds of speech to differentiate his characters. Persons of quality talk Castilian, a Castilian full of pompous circumlocutions and high-sounding phrases; and Castilian was used for final choruses and generally for all words set to music. Catalan was reserved for the sympathetic, popular types who were required to give trenchant expression to what the author had in mind. Their language is vulgar and ill-educated, but it was a living language; it is thoroughly bad Catalan, but it was the best for Robreño's purpose. It was moreover a useful device for bringing out the personalities of the different parts, comparable with that used by Goldoni when the fine ladies speak Tuscan and their maids Venetian, or with the plan adopted by Mozart and his contemporaries, of giving florid airs to noblemen and gentlemen while their dependents sing tunes of a more popular stamp.

After the tragic death of Robreño at sea, in 1838, his work was carried on by Francisc Renart, who had less sense of humour, but more respect for the Catalan tongue; and afterwards by Federico Solér, who composed about one hundred dramatic pieces, including a parody of "El Trovador" (the drama by Gutierrez on which the libretto of "Il Trovatore" was founded) and a famous comedy on the subject of Holloway's Pills. Under the name of "Serafí Pitarra" he published broadsides after the manner of Robreño, while his dramatic works held the stage until the arrival and definite triumph of Angel Guimerá in the early nineties.

Meanwhile the question of language had become one of real importance. In the opening years of the nineteenth century Catalan was hardly spoken at all, except by country people and the poorer classes in Barcelona. It had been dying out since the sixteenth century; in 1716 it ceased to be even officially the language of the country; and in 1810, when Napoleon endeavored to gain supporters among the Catalans by restoring their language, his efforts were coldly received by the whole population, and the newspapers which he had caused to be printed in Catalan went back to Castilian as soon as his back was turned. The most interesting feature of the Catalan movement has been the endeavor to transform modern Catalan into a literary language, and the success which has attended it. It was the work of the poets and historians rather than the dramatists; "Catalá qu'ara es parla"—Catalan as she is spoke—was seen to be hopeless as a means of literary expression."

New Schools and New Ideas

(*Continued from page* 132)

the faculty are: Irene Weir, B. F. A., Yale; George R. Barse, N. A.; Elliott Dangerfield, N. A.; F. Luis Mora, N. A.; Wood Gaylor; Wm. E. Bohn, Ph. D.; Ada Rainey; R. C. Willard, M. A.; Genevieve Joy; Ruth Eddy, B. S.; Gertrude D. Ross; Ann Goldthwaite; Arthur E. Baggs, M. C., and Mrs. J. I. C. Lindsley. The advisory and arts committee includes: H. W. Watrous, N. A.; Royal B. Farnum, George L. Hunter, Walter Ehrich, Maximilian Toch, Dr. Max Wallerstein, Douglas Volk, N. A.; Jonas Lie, N. A.; Mrs. Dorothea W. O'Hara, Mrs. Frances Hellman, Mrs. Felix H. Adler, and Mrs. E. F. Oppenheimer.

MADAME YVETTE GUILBERT has established at the Hotel Majestic in New York City her new school of the theatre and its allied arts. This brilliant Frenchwoman had founded her courses upon the idea that actors, singers, dancers, sculptors, and decorators can contribute nothing really worth while to the theatre if they are untutored in other arts than their own. Madame Yvette stands strongly for the "perfectly balanced whole," declaring that supreme artistic achievement is a blending of all arts into one perfection. "A great singer is only a mediocre artist if he has not mastered dramatic expression, plastique, the rhythms of the body," declares this great artist. "Speech, quite as much as song, has its melodic line. The body has its own language and expression. The singer who cannot mime, the actress without vocal beauty, are not, in any high sense, artists. So, too, a great dancer must be a comédienne, a tragédienne, able to express all emotions through the medium of plastic expression, colored by body movements. Thus from masterly technique in all the related arts, each especial art will flower, complete, perfected, radiantly alive.

"But to attain this supreme development in stage art, scientific and intellectual effort must conjoin, and all spiritual, critical, philosophic faculties be developed in delicate accord, because the interpretive artist should be the mental equal of the creative. This is, of course, the ideal condition, and if it can not always be maintained, it can always be approached."

Associated with Madame Guilbert in the various courses are the following well-known artists, lecturers and teachers: Miss Rosetta O'Neill, Edmond Rickett, Placido de Monteliu, Mlle. Alice Blum, William Van Wyck, Dr. Jean Beck, Warren Dahler, Miss Amy Mali Hicks, and Miss Dagmar Perkins. Among the proposed courses are dramatic and lyric interpretation; improvisation and pantomine; plastic art (a field in which Madame Guilbert has accomplished interesting results); eurythmics, costume and scenery designing, and lectures on the literature and art of the Middle Ages.

NEW YORK SCHOOL POSTERS EDUCATE THE COUNTRY.

POSTERS made in the high schools of New York have, during the last year, been traveling all over the country in a campaign of education. They were originally designed to assist the Brooklyn Committee on the Prevention of Tuberculosis and proved so valuable in their local use that other cities sent for them. The contest was organized under the supervision of Dr. James P. Haney, Director of Art in the High Schools. More than two hundred posters were made in the schools, each school developing a local competition. The best posters from the twenty-five high schools went to the Art Alliance where they were judged by a committee headed by Mr. Edwin H. Blashfield.

Mr. Graves Moore, Secretary of the Committee on the Prevention of Tuberculosis, said recently, in regard to the prize posters: "They have been in constant use

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since they were first shown a year ago. The committee first exhibited them in the dispensaries, settlement houses, Y. M. C. A. and Y. M. H. A., of Brooklyn, and later thousands of people saw them in the refectory in Prospect Park. They were kept there over a month during last summer. Later the exhibit was sent to many other cities, including Boston, Philadelphia, Pittsburgh, Framingham and Atlantic City."

"As a result of this wide distribution, no less than fifteen other cities have held poster contests modeled directly on that organized by Dr. Haney. Many of these contests have secured excellent results and widespread interest."

The Origin of Christmas Carols

(*Continued from page* 103)

question, the same air for a sacred carol as for a drinking song. The tune,

"Noel, Noel, Noel, Noel,
This is the Salutation of the Angel Gabriel"

was also the vehicle for

"Bring us in good ale, good ale,
For our Blessed Lady's sake, bring us in good ale."

The Church fostered the singing of carols as an aid to the teaching of the Gospel through its Mystery and Passion plays. It is singular that the modern drama and the Church have so little in common; for the Church was largely responsible for the drama, while carolry, started outside the Church, has become almost entirely the Church's possession. It was a good custom, this carol singing, for in the days when even bishops joined with the clergy in singing them from house to house on Christmas Eve it brought the Church nearer the people. And more far-reaching was its influence than this, for such singing from door to door and village to village gave Bach much of his daily bread.

The Puritan attitude in England in the day of its power retired carol singing and Christmas celebration for some years. But music no more than laughter can be legislated out of people, and its return was signalized by a more robust religious expression. Thanks to the efforts of the Rev. Thomas Helmore and in more recent days, Gilchrist and Gibson, we have a greater collection of religious carols than ever, both old and new. Thus equipped, and with such added meaning as the war has taught us, the revival of carol singing in America should be largely stimulated. Christmas trees in community centers over all the land, surrounded by throngs of people singing the carolry of olden and modern days, chanting them from church to church, from hospital to hospital, will delight and inspire the worshippers on Christmas Day, and will exert a salutary influence upon this country in these days of stress and reconstruction. So here's to better Christmases, made so by more and still more old Christmas music.

Persimmon Juice and Painting

THE use of persimmon juice in pigments for canvas painting as well as for commercial work threatens to revolutionize the whole scale of paint mixing, says Mr. Nakai in the "Japan Magazine," October, 1919. The use of persimmon juice is as yet hardly known in Western countries and this exposition of its merits is most entertaining. Mr. Kanai says in part: "The use of Japanese persimmon juice in pigments is now believed to threaten a revolution in the art of applying colours to canvas. As this is a product largely of Japan the subject is one of great interest not only to

this country but to all who wield the brush. It is indeed as much of interest to art as to trade. Persimmon juice and lacquer are two ingredients of art paint that come from Japan; and these products have no parallel in other countries. Persimmon juice is especially useful for mixing paint in damp countries, of which Japan is one. Yet the use of persimmon juice in painting is hardly known at all in western countries.

Some years ago some of this liquid was exported to America on trial; but the customs authorities at San Francisco refused to let it land on the ground of its objectionable odour. This seems a remarkable attitude to assume toward art materials. Afterwards an order came from India for persimmon juice as a material for painting, but perhaps the Indians used it as an adhesive material for making sacks, as, unlike other kinds of starch, it does not soften with the heat. For this purpose persimmon juice is much better than gum Arabic. In Japan persimmon juice is a very valuable ingredient in making packing paper, pasting umbrellas, raincoats and paper boxes, making waterproof bags, insect paper, cloth of various kinds, and for producing a gloss on silk, tortoise-shell and other smooth surfaces. It is always used as an under-coating in lacquer painting, for which it is indispensable; and used as an under-coating in dyeing leather it works admirably, causing the material to keep its colour well.

Having so many valuable qualities it is remarkable that persimmon juice is not better known and more used in western countries. Recently, however, some have begun to use it in mixing enamel and white lead; and if this use is continued it will bring about a revolution in the trade in persimmon juice. Where paint is required to withstand water or dampness persimmon juice is certainly invaluable. Until it was thus used in painting buildings western paints did not endure the damp climate of Japan. At present the prospects are that the demand for this article will continue to increase largely.

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Music Notes

JOSEF HOFMANN'S FIRST CONCERT.

Josef Hofmann's first New York concert of the season was given at Carnegie Hall November 22nd, before as many music lovers as the auditorium could accommodate who were as enthusiastic in their reception of this master as can well be imagined.

It is always interesting to observe the attitude of such audiences toward the artist. Various artists affect their hearers differently and in the case of Hofmann their feeling seems the expression of a real affection. Be that as it may he was inspired to his best efforts and notwithstanding the long Schumann Sonata in F minor, which was followed by an equally long second half of the program, composed of Chopin, Dvorsky and Strauss-Godowsky, he played nine encores.

It is needless to report this concert further than to say from first to last it was a masterly performance that had in it delight for him of little musical knowledge as well as for the connoisseur.

MUSIC IN PARIS.

The opera season in Paris will be enlivened by several new works among which Fourdrain's "La Mare au Diable" will be the first produced. The story is founded on George Sand's tale of that name and while banal as an opera libretto one is saved from absolute boredom by the cloud of old legends and peasants' mysticisms which surround it. The music is good because it is founded on ancient country melodies. The choruses and dancing are entertaining and the costuming excellent, especially for the mise-en-scène which is altogether charming.

Marguerite Carré, who created "Butterfly" in 1907 at the Comique and has just sung the two-hundredth performance of that opera, is to have the title part in "La Belle Helene" which will be produced about the same time as the American revival of this operetta which—sung first by Lillian Russell in the hey-dey of her fame, —is to appear under the guise of "The Fair Helen" with Marcia Van Dresser.

Fanny Heldy—the lovely young Belgian soprano who has been extremely popular with the Paris opera-going public during the last four years and equally admired by the American over-seas, is to sing the leading part in "Gismonda" which will have an early hearing this season. Excellent in all she does, Heldy has beauty of person as well as of voice, youth, charm, and is an actress of first rate ability. Hence it is easily understandable that the Parisian public is much distressed at the fact that Madame Heldy has refused to rejoin the forces of the "Comique" after this season. It is to be hoped that at no distant time this charming artist will be heard at the Metropolitan Opera House.

QUEENSTOWN HAS FAMOUS CHIMES.

The new million dollar Cathedral just consecrated at Queenstown, Ireland, besides being the glory of this harbor city has besides beauty the most remarkable chimes in the United Kingdom today and the most perfectly attuned of any in the world.

It is a carillon of forty-two bells with a compass of three and a half octaves, chromatic. These are operated with a clavier.

The great bell weighs more than three tons, the smallest bell only thirteen pounds. The total weight of the bells is above seventeen tons.

During the day of the consecration, Antony Neuwelaerts, the city carilloneur of Bruges, demonstrated the capabilities of the bells in all possible ways, both melodically and harmonically. His executive skill is really extraordinary and is governed by admirable taste and feeling. It will give an idea as to what can be played on a first-class carillon by quoting the first of his programs: Sonata, Van Hoey; Ave Maria, Schubert; Prelude in C (eight organ Preludes and Fugues, No. 1), Bach; Adagio ("Sonate Pathétique"), Beethoven; Neapolitan Song, Casella; March, "Rubens," Benoit.

DE KOVEN'S "RIP VAN WINKLE."

The Chicago Opera Company is to produce this season what is called the first all-American Grand Opera, "Rip Van Winkle" —by De Koven whose "Robin Hood" still goes its merry way across our country every year rolling up an ever growing list of friends.

With a story like Rip's, arranged in libretto form by that master craftsman of pageantry, Percy MacKaye, and music such as De Koven can write, this opera ought to be a really remarkable work, one that will establish a precedent before the world for first rate American composing.

Mr. De Koven in speaking of it said: "This will be perhaps the first opera written in this country on a purely and distinctively American subject, widely known by and of interest to the American public. There can, I think, be no question that, with the exception perhaps of New York, Boston, Chicago and Philadelphia, the American public wants opera in the vernacular, written by native composers. Rome was not built in a day, and a definite school of American opera is still somewhat in an embryonic stage, but American composers fitted to do this class of work are constantly turning more and more toward opera as a form of musical expression in order to bring their muse more in touch with the great music-loving public of this country. I firmly believe that this great public is ready and willing to appreciate all honest effort in this direction, for in this way only lies the real development of American music, not only from the creative standpoint, but also from that of cultivating popular appreciation and recognition of national artistic effort, which alone can beget a truly national art."

NEW ORLEANS OPERA REJUVENATED.

Since its establishment in 1790 the New Orleans Opera season has pursued an uphill course financially tho no amount of discouragement has been sufficient to break the music loving public of that fascinating city of its determination to have its own opera company. The interregnum of several years, those of the war period, seems to fix their determination so firmly that this season the famous old Opera House will open its doors to a delighted public who will find it refurnished and thoroughly renovated musically as well as regards paint and upholstery.

The management promises many surprises and some excellent artists. Of these Agnes Delorme will doubtless take first rank.

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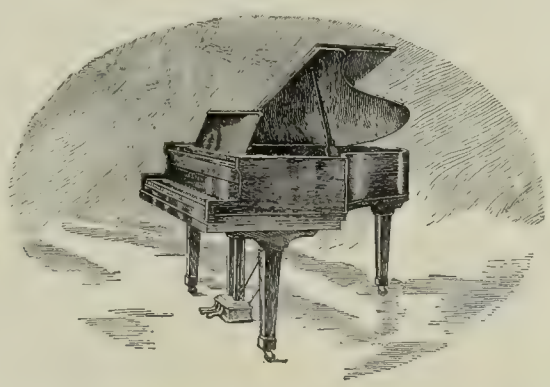

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Visitors from the Other Side

Now that war is over and every one is trying to take the tangled threads of living again along normal lines—one naturally turns to the stage and lecture platform for diversion. Here we find a great number of foreigners awaiting our welcome and recognition. After our usual warm-hearted manner that will be forthcoming generously—and while no one desires to discourage this warmth it was a wise signal to the American public that Poetry magazine gave in a recent issue when it remarked that we frequently lost sight of our own clever writers and lecturers in our enthusiasm for notables from abroad. And they themselves are the last persons to wish such a condition to come to pass. That this tendency of ours is sensed by foreign visitors was clearly denoted by William Butler Yeats at a dinner given him when he first visited New York in 1914—on which occasion he generously praised Vachel Lindsay's work, who, in acknowledgment of his praise responded by—reading his—, at that time unpublished, "Congo."

Mr. Yeats will be a welcome visitor of this season, as will also the famous Maeterlinck who is coming to be present at the first presentation in operatic form of his "Blue Bird." This will take place in New York in January when Mr. Maeterlinck will have his first glimpse of the Western Hemisphere.

Lord Dunsany—he of play fame, is already here and that Americans find him all they hoped he would be is assured.

Seigfried Sassoon—that delightful soldier-poet, friend of that other soldier-poet Robert Nichols, who was here last spring, is coming soon and those who are not familiar with the work of Sassoon will give themselves a treat to find him out at once. His poems are almost fragmentary in their length but exquisite in feeling and construction.

Drinkwater, erstwhile insurance man and author of what is said to be one of the greatest plays of this generation, "Abraham Lincoln," has come to attend the rehearsals of this play and has been touring the country both as lecturer and as a sightseer.

Be Thou a Dreamer

Be thou a dreamer, tho' the way be long,
And sombre shadows cloud the forward path;
Nor lose the gladsome hope and vision fair
Of brighter scenes and happier hours to come.
In each day's stir and strain, oh, live thy best.
Nor spurn the duty that is thine to do;
However lowly, it is service still.
Yet dream thou on, and never close thy sight
To visions of some sweeter, holier time,
When battle cries shall change to songs of joy
As hatreds vanish that embitter all,
While human hearts in every clime and creed
Shall realize at last their brotherhood.

—ABRAM S. ISAACS in the *Times*.

Art is a very serious thing, and cannot by any means be dissociated from the weighty matters that occupy the thoughts of men.

—WILLIAM MORRIS.

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(ARTS & DECORATION *will be glad to answer any questions on Art that puzzle its readers.*)

Q—Can you possibly tell me the number of artists living in New York City?

A—Yes, Sir. The United States census for 1910 states that there are 25,000 artists in New York City. This includes industrial art designers and commercial draftsmen, as well as the professional architects, painters and sculptors.

Q—Can you tell me where the forms of Angels were taken from?

A—Probably from Egyptian and Assyrian art, being refined into those winged shapes in rhythmic robes such as were painted by the early Italian religious artists. These may have copied their figures more directly from forms of winged genii on Etruscan and Greek vases. These figures were later magnified in Christian fresco paintings to twenty or more feet high, as are the angels on the walls of St. Peter's.

Q—Which is older: sculpture or painting?

A—Sculpture, and the connecting link is reliefwork: the Pompeian fresco paintings represent the nearest approach to sculpture.

Q—Who was the first Art collector?

A—Terentius Varro (about 120 B. C.), the "most learned of the Romans," who was the owner of a great number of portraits and drawings by Greek and Roman artists; after him, Julius Caesar, Vipsanius Agrippa (63-12 B. C.), and the famous Maecenas (70-8 B. C.) can justly claim the honorary degree of "Art Patrons." The private library of Asinius Pollio (76 B. C.) was adorned with the busts of the most famous statesmen, generals, writers and artists of his time and four centuries previous.

Q—Can you tell me what the appendix "Sanzio" often found after Raphael's name, really means?

A—It designates nothing more nor less than his family name, and since you are interested in Raphael's genealogy, let us say that his father, Giovanni Santi, a religious painter of great reputation, came to Urbino in 1469 where his great son was born 14 years later, and although he died when Raphael was but eleven, he was his first teacher.

Q—Can you perhaps tell me what is Art and indicate to me where the skilled artisan stops and where the real artist begins?

A—No universally accepted definition of the word "Art" has yet been found. The best one seems to us that of Mr. Godkin: "Art is the co-ordinating intelligence and skill which man exercises in creating beautiful things."

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